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LONE PERFORMANCE OF IL TROVATORE CLOSES
BRILLIANT SEASON AT THE METROPOLITAN

Rosa Ponselle Makes Effective Debut as Leonora, with Branzell, Martinelli, Danise and D'Angelo Also Scoring Success—Moranzoni Conducts Last Performance—Chaliapin Feted to the Echo—L'Africaine, Cavalleria Rusticana and Coq d'Or, Samson, Parsifal, Roi de Lahore, and Boheme Complete the Final Week's Offerings—Last Sunday Night Concert a Series of Farewell Ovarions

SAMSON ET DALILA, APRIL 14

Saint-Saëns' best known and loved opera, Samson et Dalila, was given for the fifth and last time this season on April 14. Karin Branzell, the Swedish dramatic contralto, sang the heroine's part for the first time. Her opulent voice and commanding personality quite towered over her associates, which, however, did not prevent Martinelli (Samson) from appearing at his best. Big applause rewarded both artists after their arias and duets. Others in the cast, who have been heard before, were De Luca, Ananian, Rothier, Paltrinieri, Audisio and Reschiglian. The ballet performance was fine and the temple crash most realistic. Conductor Hasselmanns wielded the baton with real authority as usual.

L'AFRICAIN, APRIL 16.

Meyerbeer's spectacular opera, L'Africaine, with the usual cast, was repeated by the Metropolitan Opera forces on Wednesday evening. It was an absolutely perfect performance, but was slightly marred by the voice of the prompter, whose utterances were plainly audible in every part of the parquette. The audience was one of record-breaking size and very demonstrative.

As at previous performances of this opera, Beniamino Gigli as Vasco Da Gama, and Rosa Ponselle as Selika, were the outstanding artists, each receiving much well deserved applause and many curtain calls. Following his artistic singing of the aria in Act IV, Mr. Gigli received prolonged applause bordering on an ovation which lasted several minutes before the opera could proceed. Miss Ponselle, likewise, stirred her audience by the excellence of her work. The duet in Act IV, between Vasco and Selika, brought forth another outburst of applause, both Miss Ponselle and Mr. Gigli singing this with a fervor and exquisite tonal blending which long will be remembered.

Giuseppe Danise, as Nelusko, likewise scored a triumph. His work, both from a vocal and histrionic standpoint, left nothing to be wished for. Others in the cast were Adamo Didur as Don Pedro, Paolo Ananian as Don Diego, Angelo Bada as Don Alvaro, Leon Rothier as the Grand Inquisitor and Grand Brahmin, Henriette Wakefield as Anna, Vincenzo Reschiglian, and Pietro Audisio. The beautiful and colorful Grand March and divertissement by the corps de ballet won admiration. Bodanzky conducted.

BORIS GODOUNOFF, APRIL 17.

Chaliapin made his final appearance of the season in Boris Godounoff on Thursday afternoon. As usual, the house was a capacity one and many were turned away, again attesting to the remarkable drawing powers of this distinguished Russian artist. Mr. Chaliapin's impersonation of the Tsar was as vivid and gripping as of old, and he was accorded an ovation several times during the performance. He was surrounded by a capable cast; Orville Harrold, in improved voice as Dimitri; Mardones, a rich voiced Brother Pimenn; Marion Telva, acquitting herself with credit as Marina, and Ellen Dabossy, Raymonde Delaunoy and Flora Perini in the respective roles of Xenia, Teodoro and the Nurse. Papi conducted.

CAVALLERIA RUSTICANA AND LE COQ D'OR, APRIL 17.

Mascagni's Cavalleria Rusticana and Rimsky-Korsakoff's Le Coq d'Or comprised the double bill given Thursday night. The cast for the former was as follows: Santuzza, Rosa Ponselle; Lola, Marion Telva; Turiddu, Giacomo Lauri-Volpi; Alfio, Millo Picco; Lucia, Grace Anthony. Rosa Ponselle's glorious dramatic voice was heard with telling effect in the songs allotted to Santuzza and she acted the role with conviction. Lauri-Volpi was effective in his portrayal of Turiddu, and the other members of the cast were also satisfactory. Moranzoni conducted.

The popular Coq d'Or was again enthusiastically received. This delightful fantasy has such hauntingly beautiful melodies and is so excellently presented at the Metropolitan that it never fails to make an appeal. Thalia Sabanieva was the beautiful voice of the Princess, while Rosina Galli portrayed the role charmingly in pantomime. Adamo Didur was the King and the rest of the cast was also familiar, including Kathleen Howard, Rafael Diaz, Ananian, Audisio, Reschiglian, and Nanette Guilford, the voice of the Golden Cock. The pleasingly sung vocal parts, the admirable ballet, the fascinating scenery and costumes designed by Willy Pogany and the fine performance of the orchestra under Giuseppe Bamboschek all contributed to a thoroughly enjoyable presentation of this colorful Russian opera. The successful synchronization of the vocal parts and the pantomime is especially worth noting.

PARSIFAL, APRIL 18 (AFTERNOON).

On Good Friday afternoon, the usual performance of Parsifal attracted a large audience to the Metropolitan.

The cast was a familiar one, except that Friedrich Schorr sang the role of Amfortas, lending to it a voice of beauty and depth of feeling which was highly commendable. Florence Easton again impressed as Kundry, Michael Bohnen as Gurnemanz, Gustav Schutzendorf as the Kingsar, and Curt Taucher in the title role. Bodanzky conducted.

BOHEME, APRIL 18.

On Friday evening Boheme was given for the last time this season, Gigli and Bori, in the leading roles, making their final appearances until next season. Both artists, who seemed to be in especially fine spirits—perhaps inspired by the occasion and the enthusiasm that greeted each after

ness, and the dancing of Rosina Galli was an unalloyed delight. Giacomo Lauri-Volpi's rich tenor tones and moving delivery brought him much applause. Delia Reinhardt's lovely voice and smooth phrasing also found warm admirers, as did the polished vocal art of Giuseppe De Luca, and the temperamentally compelling contributions of Messrs. Rothier and Mardones. Hasselmanns conducted.

IL TROVATORE, APRIL 19.

The last evening of opera of the present season at the (Continued on page 27)

NEW YORK PLEASSED WITH
MINNEAPOLIS ORCHESTRA

Popular Mid-Western Organization Visits the Metropolitan for First Time in Six or Seven Years—Henri Verbruggen and His Men Warmly Received—The Initial Concert a Genuine Success

On Monday evening, April 14, the Minneapolis Orchestra paid its first visit to New York in six or seven years, the first visit since Henri Verbruggen replaced Emil Oberhoffer, who had conducted the orchestra since its foundation. With the exception of a lone Beethoven program several years ago, it was also Mr. Verbruggen's first appearance in New York as a conductor. On that occasion Mr. Verbruggen made an excellent impression on the New York public and critics, an impression which he strengthened and confirmed with his new orchestra.

There have been a number of important changes in the orchestra's personnel since Mr. Verbruggen took up his duties. Such excellent men as Elias Breeskin, concertmaster, Engelbert Roentgen, first cellist, and Georges Grisez, first clarinetist, count for a great deal in an orchestra. The playing of the band, as a whole, is excellent. The tone is good in quality and well balanced. The sole weakness was the lack of noble quality of tone in the brass instruments. The horns, though played in tune, lacked the round, mellow tone that is characteristic of first class players, and the trombones were inclined to be rowdy on the least excuse.

Mr. Verbruggen's conducting was particularly characterized by a desire to do each and every item of the program the way its composer wished to have it done, according to the indications in his score. The Brahms First Symphony, with which the program began, was very Brahmsian indeed. There were no liberties taken, as is so often the case in this work, especially in the first movement. There was some particularly fine playing done in the slow movement, where the oboe for the first time had an opportunity to show its excellent quality.

After the intermission the program continued with the two preludes out of Lohengrin, from the first act and Act III. The latter, in particular, got a performance of tremendous dash and brilliance and closed with a cleverly constructed and unexpected coda built up on the "Name" theme. This got the heartiest applause of the evening. Then came Albert Roussel's Le Festin de L'Araignée, which gave Mr. Verbruggen every opportunity to show his men at the other extreme. There was real finish in the delicacy with which this gossamer work of Roussel was performed, with a careful regard for the finest nuances. Although the ballet is some ten years old, this suite is hardly known in New York, perhaps because it is, after all, merely a sort of warmed-over Debussy, with touches of Ravel and all the rest of that school. Most of it is trick orchestration. When Roussel has to invent a melody he produces something very ordinary and banal indeed, as witness the waltz tune in the second part of the work.

Next came a work which has been heard several times in the last few weeks, Ernest Schelling's Victory Ball. It is a finely made, interesting composition, that has something to say and says it in a direct and straightforward manner and it was interpreted illuminatingly by Mr. Verbruggen and his men. To end with there was a vigorous and stirring performance of the Rakoczy March.

Those who knew Mr. Verbruggen's standing as a musician and of the success which he had won as a conductor in England and especially with the State Orchestra at Sidney, N. S. W., were not surprised at the convincing demonstration of his ability as a leader. The Minneapolis Orchestra, under his baton, is an organization to be reckoned with. It is to be hoped it will be heard here more frequently in the future than it was in the past. H. O. O.



J. H. DUVAL,

the noted voice specialist, opera and concert coach, and writer, left New York for Europe last Saturday with a class of pupils, some of whom he will place in opera in Italy. Mr. Duval divides his teaching time about equally between New York and Milan.

their aria in the first act—sang with a beauty and abandon throughout the performance that were highly enjoyable. Scotti, as Marcello, repeated his familiar impersonation, while Nanette Guilford was an acceptable Musetta. Martino sang his final act solo (that of Colline) with a beauty of tone and depth of feeling for which he was warmly applauded. Picco, as Schaunard, and Paolo Ananian, as Benoit, added to the general excellence of the performance, which was conducted by Papi.

ROI DE LAHORE, APRIL 20.

The final Saturday matinee drew a packed house to hear Massenet's not too interesting old opera. However, the singing was excellent, the scenery had gorgeous attractive-

METROPOLITAN OPERA NOVELTIES AND REVIVALS, 1924-25

A statement issued on Monday of this week by the Metropolitan Opera Company, read as follows:

"General Manager Gatti-Casazza, having received numerous and insistent requests from several sources to deny or confirm the reports that have appeared in the newspapers from time to time regarding the program for the coming season, takes occasion to give the very names of the new operas and revivals which make up the complete and definite program for the season 1924-25.

"In Italian: Giovanni Gallurese, melodrama in three acts by Francesco D'Angelantonio, music by Italo Montemezzi;

La Gioconda, by Ponchielli; Falstaff, by Verdi, and Dinorah, by Meyerbeer. In French: Pelléas et Mélisande, by Debussy; Les Contes d'Hoffmann, by Offenbach; La Juive, by Halevy. In German: Jenufa, opera in three acts by Gabriele Preis, music by Leos Janacek; Rheingold and Götterdämmerung, by Wagner."

Before sailing for Europe, in the second half of May, Mr. Gatti-Casazza will make a statement in which he will set forth his plans in full, announcing the names of the artists re-engaged and those of the new artists. (See editorial on page 38.)

BUDAPEST CELEBRATES ANNIVERSARY WITH PROGRAM OF SPECIAL MUSIC

Dohnányi, Bartók and Kodály Contribute New Works—Kodály's Psalmus Hungaricus Makes Deepest Impression

Budapest, March 20.—It has been exactly fifty years since two adjoining cities on the Danube—Buda, surrounded by a range of hills, and Pest, situated in the lowlands—were merged into a greater Budapest. That the combination was a happy idea is proven by the almost American rapidity of the city's growth and development. Instead of two more or less negligible towns, one now beholds a metropolis of about a million inhabitants. To commemorate this event, the municipal authorities inaugurated a half century jubilee, in which a festival concert was an essential part.

The three leading personalities of Hungarian music, namely Ernő Dohnányi, Béla Bartók and Zoltán Kodály, were invited to take part in the festival, each to introduce a new work especially composed for the occasion. And each of them carried out his commission of honor in brilliant fashion. Although the common bond between them is the idiom of the Hungarian folk, each revealed a characteristic style of his own entirely different from that of his fellows.

Dohnányi, senior of the trio, revealed an overpowering national character in his contribution, a festival overture written for triple orchestra, in which Hungary's two national hymns, Himnusz and Szózat, are combined with the principal theme of Dohnányi's Hungarian Credo in the manner of an improvisation. The versatility of his genius was demonstrated by his appearing not alone in the role of composer and conductor at the head of the Philharmonic Orchestra but as pianist, playing Liszt's Hungarian Rhapsody. He proved this domain, as well as the other two, to be equally his own.

BARTÓK'S NEW SUITE.

Béla Bartók's contribution, a Dance Suite for grand orchestra, though in comparison with his recent creations easier to comprehend, nevertheless contained all the impressive essentials of his artistic nature. It is a concise work of five movements, a ritonelle, and a final retrospect of thematic material occurring in the preceding movements developed into an impressive close. The tense, fundamental power of the Hungarian folk dances, with their captivating rhythms, even over a basso ostinato, have long been the propelling force which drives Bartók to what is most primitive in human nature. In his earlier works Bartók grasped the spirit of these folk dances and his manifestations inspired master works of a most concrete art, namely the well known Roumanian Dances, the Bear Dance and Allegro Barbaro.

But every trace of this development period is now over-

come. If the strikingly faithful reproduction of the very pulse of life gave these earlier pieces their over-life size monumentality, it is in the present period an absolute freedom from the material elements of worldly experience that fairly overwhelms the listener. The Dance Suite leads us back to the primeval landscapes of the human soul, into depths where the primitive impulses of inner life, untouched as yet by the equalizing influences of culture, oppose each other in naked contrasts. Hence for people of culture this magnificent and lucidly orchestrated composition is apparently grotesque, despite its great variety and unity.

HIGHER PATRIOTISM.

The deepest impression, however, was left by Kodály's Psalmus Hungaricus, the most powerful work that he has yet created. It is a setting of the Fifty-Fifth Psalm, translated in the sixteenth century by the poet Végkecskeméti Mihály. Dating back to the stormy days of the Reformation, this unusually powerful translation is particularly apropos today, with Hungary experiencing an era of such pitiful depression. Kodály's art, deeply impregnated with the feeling for Hungarian life, first with pitiful murmurs and finally deep assurance and victorious conviction.

After a short, mobile orchestral introduction the chorus begins with a unison of altos and basses, sotto voce. He introduces the opening words of the psalm in the intimate accents of the old Hungarian chorales. In a marvelously expressive recitative of rare individuality, steeped in the spirit of Hungarian folk music, the lament of King David is expressed by a tenor voice. While solo voices chiefly dominate the first part of the work, the chorus dominates more and more toward the end, first with pitiful murmurings without text, then with repetitions of the texts previously heard as solos, finally assuming the leading role, and brings the work to a close with a psalm of victory.

The press unanimously accepted Kodály's latest work to be the most important event since the premiere of Bartók's operas, and at the same time conceding it a place among the highest pinnacles of Hungarian musical art.

ALADÁR TÓTH.

ROME HEARS PEROSI'S RESURRECTION OF CHRIST

All-Italian Program at Augusteum Rouses Interest—Many Foreign Artists Heard as Season Wanes

Rome, March 29.—One more month and the series of symphonic concerts at the Augusteum will come to an end. The month of March brought a magnificent performance of Don Lorenzo Perosi's oratorio, Resurrection of Christ. March was also conspicuous for an all-Italian program, comprising several novelties, and for the large number of foreign artists heard. Italy, it seems, with its lovely weather and possibilities for reasonable living, is luring more and more artists away from expensive Germany, Austria and other neighboring countries.

The latest Augusteum success was Perosi's oratorio mentioned above. An ensemble of 350 players and singers gave the impressive work a memorable performance. In fact four repetitions will have been given by the time this report is printed. Molinari's conducting was inspiring; his enthusiasm infused such warmth into orchestra and chorus, which Traversi had drilled to a high degree of excellence, that the performance was simply electrifying. Mme. Mendicini-Pasetti, as Mary Magdalen, revealed her splendid, robust soprano to great advantage, singing with deep emotional expressiveness throughout this touching part. Perone's representation of Christ was marked by noble and expressive singing and Gilda Alfano, as Maria, was equally effective. John Sample, the American tenor, as the historian, while expressive in parts, was not always agreeable, largely because of a tendency to stray off pitch.

Molinari's all-Italian program was interesting, since several of the novelties were exceedingly well received. Respighi's Suite, orchestral transcriptions of ancient melodies for the lute, was clamorously applauded. In this style of writing Respighi is simply inimitable. A delicate composition entitled Near the Font of the Clitunno, by Alberto Gasco, musical critic of the Tribune, aroused much enthusiasm. It is full of beautiful, poetic sentiment and is clothed in harmonies as only such an enchanting terrestrial spot can inspire. Two compositions by Riccardo Zandonai, Rustic Dialogue and Vespers (from his Autumn in the Mountains), were little understood, but Casella's rhapsody, Italia, a clever manipulation of Neapolitan melodies, gained a hilarious, if not serious success. Other numbers on this program proved negligible and require no comment.

Another concert of this series marked the Roman debut of Italy's youngest conductor, Sergio Failoni, a youth of twenty-three, from one of the northern provinces. Unfortunately he did not come up to expectations. He proved to be conventional, cold and mannered, faithfully imitating the movements of Toscanini, with whom he has long been associated. His Beethoven and Berlioz were disappointing, as was his Tristan prelude. Two novelties, Habana, by Ruek, and Ninnette and Rintintin, by Maselli, were mildly hissed. Only in Borodin's dances from Prince Igor was Failoni at all appreciated.

RUDOLPH REUTER, AMERICAN PIANIST, PLAYS.

The American pianist, Rudolph Reuter, played a trying program in Sala Sgambati long enough for two ordinary concerts. He won his audience immediately by reason of his brilliant playing and keen penetration of works by Mendelssohn, Brahms, Schumann, Dohnányi, Corelli-Godowsky, Liszt, Charles T. Griffes, etc. Insistent applause at the close of the concert induced Mr. Reuter to add two encores.

Among other successful pianists were Arthur Rubinstein, in two concerts; Alfred Cortot at the St. Cecilia Academy; Goldenberg, who was accorded a rousing ovation for his playing, full of character and fascinating indi-

viduality, at the University; and Ernesto Consolo, a Florentine artist of great nobility.

Violinists were represented by Adolf Busch, the most popular of young German fiddlers, and Vasa Prihoda, the Czech, long known in Italy. Busch, who has made his reputation chiefly as a performer of the classics, won unanimous praise for both his solo performances and quartet playing. Herman Sanby and Lennart van Zweyberg, two more artists from foreign shores, both cellists of distinction, were warmly received by discriminating audiences.

ELIZABETH SCHUMANN SCORES IMPRESSIVELY.

Among visiting singers, Mme. Elizabeth Schumann-Alwin had the most striking success. In two concerts, the last with orchestra in the great Augusteum, she was heard in an aria from Don Giovanni, which she sang in perfect style, and four Strauss songs. She did these so admirably that two of them, Morgen, and Ständchen, were redemanded, thus breaking a strict rule at these concerts. Her voice

OPERA AT LA SCALA COSTLY

Concerts of Especial Interest

Milan, March 24.—At La Scala, week ending March 23, nineteenth week of the season, the following operas were performed: Tuesday evening, first performance of Lohengrin; Thursday and Saturday evenings, repetitions of Lohengrin; Sunday evening, repetition of Falstaff, with a new soprano, Linda Canetti, as Alice Ford, in place of Gilda della Rizza, who has finished her season's engagement at La Scala. She has a voice of pleasant quality, and a charming personality and is well fitted for the role, which she has sung at La Scala before. She was well received by the public, which filled the house to capacity and showed its appreciation of this beautiful Verdi work by tremendous applause. She shared the many curtain calls with the other artists and Maestro Toscanini. There were no other changes in the cast.

In the cast of Lohengrin were Ezio Pinza as the King, Aureliano Pertile in the title role, Maria Carena as Elsa, Carlo Galeffi as Telramund, Elvira Casazza, as Ortrud, and Aristide Baracchi as the Herald. Vittorio Gui was the conductor. Pinza made a thoroughly satisfactory King, his voice showing to good advantage. Pertile, as Lohengrin, gave a very classic interpretation and looked a real Prince. The Farewell he sang artistically, also the love duet and the famous narrative in the last act. He received much applause and many recalls. Miss Carena, as Elsa, showed knowledge of the poetic Wagnerian music. Her singing of the Dream in the first act and the balcony scene were very interesting. Her interpretation was acceptable throughout the opera. The Ortrud of Mme. Casazza was not of special interest. It seems too heavy a role for her vocal powers. Galeffi, as Telramund, was well received. Baracchi, as the Herald, sang with vigor and made much of that role. The public seemed well pleased with this wonderful Wagner creation and applauded all the artists generously. They shared their many curtain calls with Maestro Vittorio Gui. The scenery, costumes, and stage management for this opera were below La Scala standard. A word of special mention is due the chorus for its work. Die Meistersinger (Maestri Cantori) is announced as the next offering, with Toscanini conducting.

is of beautiful timbre, and while not seemingly voluminous, possesses carrying qualities which made it audible in even the remotest corners of the huge structure. Mme. Schumann is a delightful artist and it is said that Strauss considers her to be the most satisfactory exponent of his lieder. DOLLY PATTISON.

MUSIC IN BARCELONA

Stravinsky, Alma Simpson, Emil Sauer, Angeles Ottein, Crabbe and Del Pozo Are Heard

Barcelona, Spain, March 15.—Since the close of the opera season at the Liceo, which this year featured Wagnerian and Russian opera, there have been many concerts and recitals by well known artists.

Symphony concerts, under the direction of Igor Stravinsky and Franz Schalk, are now attracting large audiences to the Liceo. The orchestra known as the Pablo Casals organization is considered the finest in Spain. At yesterday's concert the program comprised Beethoven's fifth symphony conducted by Schalk. A Scherzo Fantastico and the ballet suite, Polichinelle, both heard here for the first time, were conducted by Stravinsky, their composer. These compositions received a very warm welcome from the press of Barcelona. The concert finished with several Wagner selections, including the Prelude and Finale of Tristan and Isolde, conducted in a masterly fashion by Schalk.

ALMA SIMPSON SINGS FOR THE ORFEO.

The Orfeo Català has been presenting its usual choral and instrumental concerts at its magnificent concert hall, the Palau de la Musica Catalana. This year, wishing to present in their course something somewhat different, they engaged Alma Simpson, an American singer, who has been touring Scandinavia and was recently very successful in Italy, to present two recitals of songs featuring groups of American music. This young artist is the first American ever to sing at the Palau de la Musica under the auspices of the Orfeo Català, and her appearances caused great interest, the result being that crowded houses greeted her at both concerts. The American colony, headed by J. Totten, the American Consul-General, turned out in full force.

Miss Simpson's programs included songs by Salvador Rosa, Paisiello, Bach, Haydn, Sgambatti, Schubert, Brahms, Strauss, Rachmaninoff, Debussy, Granados, Falla, Villoldo, Ponce, some Negro spirituals, American Indian songs by Cadman, other American songs by Trehanne, MacFadyen, Curran, Reddick, Burleigh and a group of Mexican and Argentine melodies, with piano accompaniments ably executed by Bozaka Hejtmancik, who has been touring Europe with Miss Simpson.

This American artist's visit to Barcelona has been most successful. She has been highly complimented for her singing, on her unusual talent for interpretation and on the mastery of the different languages in which she sings. The Vanguardia truly described Alma Simpson's appearances here when it said the concerts of this beautiful North American singer constituted a most pleasing and exceptional event in the annals of Barcelona musical life.

EMIL SAUER A FAVORITE IN SPAIN.

Emil Sauer, who has been touring Spain of late, appearing in Madrid, Seville and Valencia, returned to Barcelona and has announced another recital at the Sala Mozart for next week. Sauer is a great favorite here; he is considered one of the greatest authorities on anything relating to the piano.

At the Barcelona Theater a company of Chamber Opera has just finished a successful season of six weeks. The company is headed by Ottein, Crabbe and del Pozo, all well known singers, who presented many new works for our audiences here, which have been highly appreciated. Their greatest successes have been Pergolesi's celebrated classic opera, La Serva Padrona, The Marriage of Jeanette, by the French composer, Massé, and Louise and Frederick by the late Offenbach. A splendid chamber orchestra, under the direction of Maestro Pedro Blanch, rendered selections as well as playing for the operas. D. L.

NOTHING SMALL ABOUT THESE PRICES.

The official announcement of the prices for the first performance of Nerone has at last been made. Orchestra chairs, first class, will cost 1098 Lire (\$47); second class, 854 Lire (\$37); third class, 610 Lire (\$26.23); first gallery, 488 Lire (\$21); second gallery 280 Lire (\$12). All subscribers must pay the price of admission extra for this performance, 112 Lire (\$5). Those of the public who are intensely interested in this great event are offering double and more than the prices announced. It is said that the first three performances are already sold out. The Ente Autonomo management expects the box office receipts for the first performance will approximate 700,000 Lire (\$30,000). Those who think these prices exorbitant are reminded that for the first performance of Verdi's Falstaff, given at La Scala in 1893, when there were only 5 Lire to the dollar, the price for an orchestra chair first class was 250 Lire, at that time equal to \$50.

GRETE STÜCKGOLD A SUCCESS.

An interesting concert was given at the Royal Verdi Conservatory on March 21 by the well-known German soprano, Grete Stückgold. This was her first appearance in Italy. She possesses a beautiful voice, limpid, of good range, and uses it with artistic intelligence. Her program was composed of songs of F. Schubert, Hugo Wolf, G. B. Bassani, G. Rossini, and R. Strauss. All were interesting and interpreted with good taste. She has a charming personality. The large audience applauded generously and she responded with several encores.

AMERICAN TENOR SINGS AT ROME.

The American tenor, John Sample, from Louisville, Ky., was selected to sing Perosi's Resurrection of Christ at the Augusteum, Rome. Word has just been received here that he has met with great success. Mr. Sample was selected by Toscanini last season to create the tenor role in Deborah e Jael, in which he was enthusiastically received. His many other engagements prevented him from singing the same role at La Scala this season. ANTONIO BASSI.

D'ANNUNZIO HEADS MODERN MUSIC SOCIETY IN ITALY

Emiral, New Opera by Government Prize Winner, a Failure

Rome, March 20.—While the new *Corporazione Delle Nuove Musiche* was already founded in Rome last year, the formal signing of the articles of incorporation has just taken place. The scene of this official inauguration was the beautiful garden of the D'Annunzio villa at Gardone on Lake Garda. The triumvirate to whom the society owes its foundation, namely Gabriel D'Annunzio, Alfredo Casella and Francesco Malipiero, is a rare combination of capable, energetic and patriotic personalities. Among the noble aims to be sponsored by the new organization are the musical instruction of the laboring classes, musical education of deserving students, international exchange of modern music, study of ancient polyphonic music and the founding of a national mixed chorus for its interpretation, etc. It has also become the Italian section of the I. S. C. M.

Five concerts, some already heard at this writing, were planned for the winter and the interest they aroused would have been unheard of only a few years ago. The activity of the society has been unusually pronounced and largely due to the generous donation of one thousand dollars by Mrs. Coolidge, as a token of encouragement, it has been able to live up to all of its promises. Composers represented in the first concert were Debussy (sonata for cello and piano), Szymanowski (Myths for violin and piano), Leo Sowerby (quintet for wind instruments), Casella (Three Lyrics of the fourth century), and Arthur Honegger (sonata for cello and piano). Subsequent programs will include works of Ravel, Milhaud, Auric, Poulenc, Bliss, Stravinsky, Hindemith, Bartók, Respighi, Pizzetti, Malipiero, Castelnuovo-Tedesco, Rieti, Casella, Massarani and Labroca. In addition, there will be a performance of Schönberg's *Pierrot Lunaire* for which Erika Wagner, of Vienna, has been engaged as reader. As interpreters of the above mentioned composers we find the Pro Arte Quartet of Brussels, the Società del Quartetto Roma, Ghita Lenart,

Mme. Mendicini-Pasetti, and the Viennese pianist Steurmann. In keeping with the ever rising interest in modern music, a new and important review, *La Prora*, was founded in January to which the foremost composers, critics and musicians are contributing.

NEW OPERA A FAILURE.

Bruno Barili, critic of one of the principal dailies, who last year won the Government's prize with a one-act opera, recently presented a new work entitled *Emiral*, for which he also wrote the libretto. Great things were expected of Barili, a severe and often unjust critic. The story treats with the love of *Emiral*, a beautiful orphan girl, for an Albanian brigand who is killed in a duel and thrown at *Emiral's* feet by Ismet, a young shepherd of the neighborhood violently in love with her. *Emiral*, heartbroken at the death of the one she truly loves, falls dead from the shock. The entire work, monotonous and dull, lacking in color, lyricism and passion, was a distinct failure. Even the best efforts of a star cast failed to save it.

But if *Emiral* was a failure, recent performances at the Costanzi have made ample amends. A satisfactory production of *Salome* with Genevieve Vix starring, Amedeo Bassi a convincing Herod, and Eduardo Vitali a subtle conductor, was followed by a commendable performance of *Die Götterdämmerung* in which Bassi and Vitali again carried off the honors. Puccini's *Manon* in two performances had charming interpreters in Carmen Melis and Stefania Dandolo, member of a historically prominent family. While Miss Melis' portrayal of the role was a touching one, she was not so convincing vocally as her charming colleague who sings with superlative taste and schooling. Gherardini was a capital Lescaut and the chorus and orchestra, again under Vitali, were superb. Boris Godounoff, now making the rounds of European opera houses, will be the next attraction with Zaleschi in the title role. DOLLY PATTISON.



GABRIEL D'ANNUNZIO'S GARDEN.

at Gardone, Lago di Garda, Italy, where the articles of the *Corporazione Delle Nuove Musiche* were signed. The enclosure is carpeted with laurel leaves and each column is symbolical of an Italian custom.

LEHAR, KALMAN AND MICHAEL KRAUSS SCORE HEAVILY IN VIENNESE COMIC OPERA

Vienna, March 14.—The present season has brought an unusually large crop of new and successful comic operas. The "great old men," Lehar and Kalman, have so far won the race for popularity. Lehar is on at the *Bürgertheater* with his latest piece, *Clo-Clo*, which is a departure from his former methods; it is neither a "brainy" nor a psychological

of Katherine the Great, Empress of Russia, who is the central figure in this play.

A beautiful little playhouse named *Modernes Theater* (modelled along the lines of Winthrop Ames' Little Theater) is also catering to the current "operetta craze" with nightly performances of *L'Amour Masqué*, by André Messager, produced in an exceptionally artistic and high-class fashion.

It is significant to note that a large number of the current operetta successes is controlled by the Egis Agency, the newly formed concert and operetta trust which is branching out considerably and "Americanizing" Vienna's theatrical and musical life. P. B.

Harold Henry to Return to the United States

Harold Henry has been as successful with his teaching in Europe as with his playing. Amazed by his remarkable strength and technic, many artists both in France and Germany have come to him to learn "why we cannot do likewise," and "how do you do it," to discover that Henry's technical methods are his own; that they are so clear, comprehensive, and scientific, that, under Henry's guidance, wonders are worked in making over technics in incredibly short time.

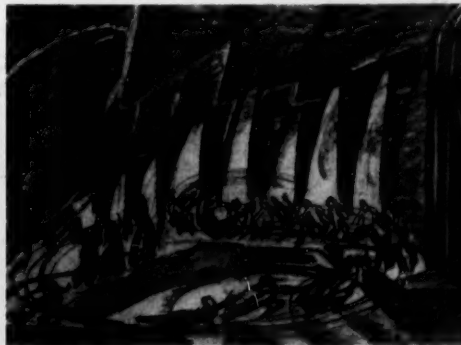
Mr. Henry returns to the United States early in June and will teach during the summer at his studio in Old Bennington, Vermont. Here a series of artist and artist-pupil recitals will be given. Mr. Henry will be heard in concert in the United States before he returns to Europe early in 1925 to fill engagements that have been booked for him there up to next March.

Mr. Henry recently elected to play the second MacDowell concerto with the Philharmonic orchestra in Hamburg at one of its regular series of concerts, when he met with one of his characteristic successes. Of his playing the Hamburg *Nachrichten* said: "Harold Henry played the work with a limpid and transparent technic wonderful in its absolute certainty and bravura." "Technically he is illustrious," was the comment of the Hamburg *Fremdenblatt*.

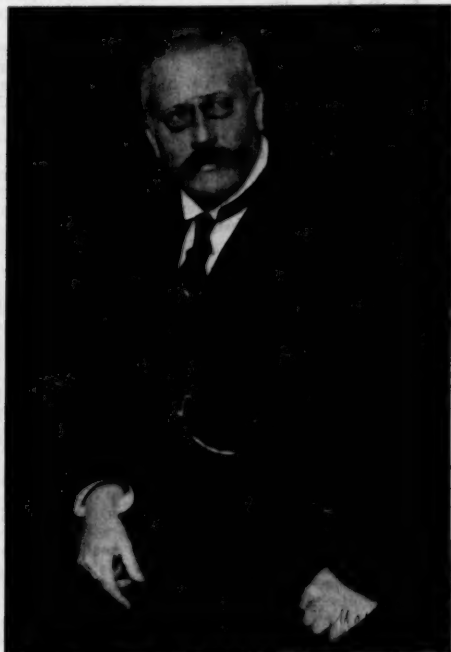
AN ULTRA-MODERN ALKESTIS

Mannheim Opera Sponsors Wellesz's Latest Work

Mannheim, Germany, March 23.—A new opera by Egon Wellesz, the Viennese composer, entitled *Alkestis*, has just had its first performance anywhere in the Opera House here, under the direction of Richard Lert. The work is based on a book by Hugo von Hofmannsthal, the librettist of Richard Strauss. The score is remarkable for its extreme atonality, combined with a sort of primitive musical declamation.



SKETCHES FOR SCENERY OF WELLESZ' OPERA, ALKESTIS, RECENTLY PRODUCED AT MANNHEIM. This is the first opera of Egon Wellesz, a pupil of Arnold Schoenberg. The best known opera on this subject was written a considerable number of years ago by a gentleman named Gluck. Although *Alkestis* is the first opera by Wellesz, Gluck's *Alceste* came near the end of a long list of more than fifty works which he wrote for the stage. How the good Gluck would stare if he could see this scenery; and how he would wear (provided, of course, that he had bad habits) if these strange sounds of Wellesz should assail his ears!



JULIUS BITTNER.

As a young man, Bittner was a lawyer and then became a judge. While still on the bench, he began serious composition, producing a number of operas and symphonic works, none of which were worth writing home about. Now he has managed to break into the operetta world of Vienna, his home.

operetta nor a thing half-way between operetta and grand opera such as Lehar has been wont to write of late, but a straight comedy with music of a funny and "catchy" sort. Kalman has scored the hit of the season with *Countess Mariza*, now running at the Theater an der Wien to crowded houses, which shows the strongly Hungarian flavor customary with this composer. Fall, with *Der süsse Kavalier*, has been somewhat of a disappointment at the Apollo Theater, and soon gave way to *Ein Ballroman*, by Robert Stolz, which is again very light music nearer to musical comedy than to comic opera. Lehar's success at the *Bürgertheater* ended the career there of Agri, a comic opera by Ernst Steffan, who made a rather unsuccessful Vienna debut with this work but hopes to redeem himself when his *Das Milliardensooper* is produced later in the season.

At the Strausstheater, the successful run of Bajazzo's *Abenteuer* has just come to a close. It is the maiden work of a new and very young Hungarian composer named Michael Krauss, who attracted unusual attention for his very tasteful orchestration and style. At the Carltheater Julius Bittner still reigns with *Die silberne Tänzerin*, one of the most legitimate operettas of the year, in which Carl Aagaard Oestvig, the Staatsoper tenor, has made his first decisive comic opera hit. The Stadttheater has a big success with *Das Weib in Purpur*, by the Berlin composer, Jean Gilbert, which Vienna heard ahead of the composer's home city; Erica Wagner, the dramatic actress and interpreter of Schönberg's *Pierrot Lunaire*, is singing the role

In Munich, when he played the Liszt E flat concerto, the critic of the *Munich Zeitung* wrote: "Harold Henry played the Liszt E flat concerto as remarkably technically as it was musical in delivery." The *Munich Augsburger Abendzeitung* said: "Harold Henry, by reason of his strongly developed and brilliant technic, brought out fully the meaning and character of the work." R.

Mary Mellish Scores at Hartford

Mary Mellish recently sang with the Hartford, Conn., Oratorio Society in that city in a performance of Busch's *Four Winds* and a group of solos. Commenting on the performance, the Hartford Times said: "Miss Mellish disclosed a dramatic soprano voice of unusual range and volume. Her high notes were especially well taken and possessed an unusually even quality." The Hartford Daily Courant warmly commended her musicianship in the following words: "Miss Mellish made a most favorable impression in the important work, in which she sang with rare good musical sense."

Jeritza's Fall Tour Complete

Jeritza's fall tour—October 6 to 25, 1924—has been closed as follows: October 6, Portland, Me.; 8, Reading, Pa.; 9, Harrisburg, Pa.; 11, Charlotte, N. C.; 13, Roanoke, Va.; 16, Chattanooga, Tenn.; 18, Atlanta, Ga.; 21, Dayton, O.; 23, Ann Arbor, Mich., and 25, Toronto, Ont. Mme. Jeritza's 1925 spring tour, opening on February 20, is practically booked with only a few dates to be assigned.

Sittig Trio Concert, April 29

The Sittig Trio, consisting of Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano, will give its annual New York concert in the grand ball room of the Hotel Plaza on Tuesday afternoon, April 29. Dusolina Giannini (by courtesy of Daniel Mayer) will be the assisting artist.

The music rises to big climaxes in widely-flung arches and has incontestable dramatic power. The excellent performance made a deep impression and records Wellesz' greatest success thus far.

The stage-management of Niedeecken-Gebhardt, renowned for his staging of Handel's operas, was a remarkable feature of the performance, which was witnessed by musicians and theater managers from all over Germany. The stage designs, by Heinz Grete, are as modern and daring as the music itself. R. P.





"TO SING, PERCHANCE TO SCREAM"

By

By William A. C. Zerff

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While the above paraphrase is offered with deep apologies to its illustrious originator, it contains a point of interest which concerns all those who either sing or enjoy the hearing of singing inasmuch as it raises the question as to when singing stops and screaming begins. At first thought it might appear absurd to suggest that even one unacquainted with the art of singing would not immediately be able to detect the transition from singing to screaming, but it must be remembered that there are many and various degrees of screaming and there is a type of forced tone production which so closely resembles normal production as to deceive all whose ears have not been taught to detect the difference. If this is the case, it may possibly be argued that if the difference is so slight, why make such a pother about the matter and insist upon correct production? If forced production permits the singing of tones of comparatively good quality and the singer can "get by" with them, is it not foolish to waste time upon the acquirement of good singing habits?

While it is true that singers can force with apparent impunity for a considerable period of time, there is nothing more inexorable than the steady and unavoidable decline of vocal powers once the crest has been reached and passed. In other words, the singing which is possible between twenty-five and thirty-five is of a very different type to that which is possible between thirty-five and forty-five. The unprejudiced observer will, in the majority of cases, note that a career is founded upon the actual beauty and volume of the voice itself, but it is rare to find this beauty present after a few years of steady singing. To compensate for this loss, if inherent, interpretative ability is developed, but if this does not exist, the decline into comparative oblivion is remarkably rapid. While rules can not be made which are sufficiently flexible to cover the infinite variety of cases, yet the average concert singer is enabled to last for a relatively lengthy period of time, chiefly on account of the fact that there is almost invariably a certain amount of time between engagements which enables the voice to recover from the abuse to which it has been subjected, which explanation also holds good in operatic work. Where the deterioration is rapid and often the recovery impossible is after long engagements of regular daily singing under adverse conditions, and where rest is out of the question. The breakdowns resulting from such engagements are often irreparable.

That the inadequacy of vocal methods is widely recognized is discernible by a following of the comments upon recitals and operatic performances to be found in the daily papers. These are nothing less than a continuous chorus of lamentation as regards the singers' production, and the chorus ceases only when a singer appears whose vocal powers are such as to enable him to cover up the defects in a manner so as to render them not easily recognizable.

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The deplorable feature of the situation is, that a considerable period of time must of necessity elapse before a singer can develop into a mature artist. It is during this time that the singer's habits of production are being formed that the lack of all standards of production renders it nearly impossible for him to determine whether he is laying a satisfactory foundation to his career or not. As has already been emphasized, in the earlier years of singing the vocal organ possesses literally astounding powers of recuperation and is able to withstand an amount of strain that is almost unbelievable, but each year crystallizes the bad habits and they obtain a firmer and firmer grip upon the organ. It is therefore almost invariably to be noticed that by the time what might be termed artistic maturity has been reached it is accompanied by definite signs of vocal deterioration. This is customarily treated as a normal condition, and excused on grounds such as being the result of the amount of singing done. Such an explanation does by no means coincide with the facts, for it is too often encountered in singers of an age when any deterioration of their physical powers would be out of the question. A recognition of the existence of such conditions leads the way to a clearer understanding of the difficulties which the serious singer has to contend with, and which in so great a number of cases rob him of the very fruits of his endeavors, and leave him at the height of his artistic possibilities with a partly or often entirely disabled vocal organ with which to carry on his career. So pessimistic a view of the situation might seem to be an exaggeration, but unfortunately this is not the case. The actual tragedy could not be exaggerated, and evidence of its existence is easy enough to gather.

And still the citadel of ignorance built by the singers and teachers of the past, and guarded by many of those of to-day stands firm against all attacks. To preserve inviolate miserable and ridiculous superstitions, dogmas, and fallacies has become their holy office, and any excuse is recognized as valid if it only prevents the invasion of these sacred precincts.

Once it is recognized that an understanding of the production of the voice calls for hard and persistent study, not revelation, and that science, not pseudo-science must be called in before it can be successfully understood, the walls of the stronghold will begin to crumble and the weavers of vocal fairy tales will suddenly find themselves minus a profession. Until then, however, they will continue to utter their war cry "Forget the throat," and preach the gospel of ignorance so dear to their hearts.

Mary Mellich on "Picture Painting" in Tone

"An artist should always sing, always interpret, what he can sing the best," said Mary Mellich recently after her first appearances as Musetta in La Boheme, at the Metropolitan Opera House, New York, when she won the approval of the critics and public alike.

"Some singers are more successful in singing this or that kind of music simply because their minds seize more quickly on the spirit of the atmosphere and sentiment of the song, and they are therefore able to 'put it over' with fuller meaning and to convey that meaning successfully to their audience. This applies whether one be singing a religious oratorio or a love song, only the majority of singers are more successful in 'picturing' a love song—something that they

have been through themselves—than they are in projecting an exalted scene from the Bible.

"As for the interpreting of our own native song literature—surely no one who sings in concerts and prides himself on being a good American, could resist, for instance, putting on his programs one of those weirdly characteristic negro spirituals that are so replete with atmosphere—if he had a flair at all for song interpretation and 'picture painting' in tone and was interested in furthering the cause of our own good American song literature."

MINNEAPOLIS HEARS TWO NOTED CONDUCTORS IN SONATA RECITAL

Chaliapin Admired—Closing Symphony Concerts—Debut of Minneapolis String Quartet—New Chamber Music Society—Frieda Hempel in Jenny Lind Recital—

Mme. Bailey-Apfelbeck Pleases

Minneapolis, Minn., April 7.—A unique musical feast was afforded when two noted conductors combined in a sonata evening for the benefit of the starving German children, Tuesday evening, March 25. Bruno Walter, former conductor of the national opera in Munich and an excellent pianist, and Henri Verbruggen, conductor of the Minneapolis Symphony Orchestra and an equally fine violinist, played with consummate art and matchless ensemble three sonatas for piano and violin. They were No. 7 in F by Mozart, the Kreutzer by Beethoven, and op. 108 in D minor by Brahms.

CHALIAPIN ADMIRER

Feodor Chaliapin, Russian basso, was the magnet which completely filled Kenwood Armory Saturday evening, April 5. Mrs. Carlyle Scott, under whose management this extraordinary concert took place, was compelled to use this huge auditorium in order to accommodate the thousands who came to hear and see the great Russian, and admire his unique art. Needless to say, the audience went wild with enthusiasm. Rudolph Polk, violinist, and Feodor Koenemann, composer-pianist, contributed considerably to making the program an enjoyable one.

CLOSING SYMPHONY CONCERTS

The local season of the Minneapolis Symphony Orchestra was brought to a close with the sixteenth regular symphony concert on Friday, March 28, with a request program, and on Sunday afternoon, March 30, with the last "pop" concert of the season. The patrons of the orchestra availed themselves with alacrity of the opportunity to select their own program, and as a result it consisted of Tchaikovsky's fifth symphony in E minor; Grieg's Peer Gynt suite No. 1; Schelling's fantasy, A Victory Ball, and Liszt's symphonic poem, Les Preludes. The program was finely interpreted by Henri Verbruggen and his men.

One of Verbruggen's finest achievements of the season was a glorious performance of the Brahms symphony No. 1 in C minor at the fifteenth symphony concert, Friday, March 21. The other purely orchestral number on the program was Deems Taylor's suite, Through the Looking Glass, which on this occasion received its first Minneapolis performance. It was splendidly played and much enjoyed by the audience. The soloist was the French violinist, Renee Chemet, who played Saint-Saens' violin concerto in B minor with charm and perfection of detail. The highly appreciative audience compelled her to play several encores.

DEBUT OF MINNEAPOLIS STRING QUARTET

The Minneapolis String Quartet—Elias Breeskin, first violin; E. J. Shadwick, second violin; Paul Lemay, viola, and Engelbert Roentgen, cello—all four principals of the string choir of the Minneapolis Symphony Orchestra, made a successful debut in the auditorium of the MacPhail School of Music on March 14. The program consisted of the third Beethoven quartet, Smetana's Aus meinen Leben, and the Schumann piano quintet. The piano part in the latter was played in a finished and musicianly manner by Harrison Wall Johnson.

NEW CHAMBER MUSIC SOCIETY

Another highly successful debut was made by the Minneapolis Chamber Music Society on March 18 at Jackson Hall. This new organization should mean much in the music life of Minneapolis and, with proper support, will supplement our symphony concerts with concerts for smaller combinations, for which there is a crying need in this city. A high standard was set and if the choice of program and the manner of interpreting it are to be taken as a criterion for future appearances of this new ensemble, it will be devoutly blessed by the devotees of high class chamber music. The well balanced program consisted of a quintet in E major on French popular themes by Henri Wollet for flute, oboe, clarinet, horn and bassoon; the string quartet in A minor by Fritz Kreisler, and the Sinfonia da Camera in B major by Wolf-Ferrari. The personnel of this organization consists, in addition to the four artists who make up the Minneapolis String Quartet, of Henry Woerner, flute; Alexandre Duvoir, oboe; Georges Grisez, clarinet; Henry Cunningham, bassoon; W. Muelbe, French horn; and R. E. Schmidt, contra-bass; Harrison Wall Johnson, pianist.

FRIEDA HEMPEL IN JENNY LIND RECITAL

Richard J. Horgan presented Frieda Hempel in her Jennie Lind recital at the auditorium on the evening of March 24. The large and appreciative audience lavished its applause on the diva as well as on Coenraad V. Bos, accompanist, and Louis P. Fritze, flutist.

MME. BAILEY-APFELBECK HEARD

Mme. Bailey-Apfelbeck made her only appearance this season in a piano recital on Tuesday, April 1, at the First Unitarian Church. She played a finely balanced program in her accustomed authoritative manner to the delight of her many admirers, who had come out in large numbers to hear this fine artist. Besides Beethoven's "Tempest" sonata the program consisted of a pre-classical group by Scarlatti and Rameau, the Chromatic Fantasia and Fugue by Bach, a group of three Brahms numbers, and the Erlking by Schubert-Liszt.

Leonard and Hopkins Pupils Give Program

The Philadelphia pupils of Florence Leonard and Louisa Hopkins gave a brilliant musicale on March 15, when compositions of Grieg, Liszt and Chopin were heard. The students were complimented not only for their technic and tone but also for their finish and musicianship. The assisting artists were Alexander Zenker, violin, and Lewis Raho, oboe, of the Philadelphia Orchestra.

IRENE WILDER

(CONTRALTO)

AN OUTSTANDING SUCCESS ^{OF} THE SEASON

AMERICAN March 20, 1924

Another evening event of importance was the song recital of Irene Wilder, a delightful contralto whose efforts gave definite pleasure to her many admirers. She is a finished artist with style and taste and the ability to send each word as clearly as the note to her listeners.

The difficult "Divinites du Styx," by Gluck, dramatically significant and of unusual range, was delivered with artistry and musicianliness. Her list was

interesting, both in its material and its performance.

TRIBUNE March 20, 1924

Miss Wilder Reappears

Irene Wilder, who had made an Aeolian Hall debut in November, reappeared there last night, repeating the promising impression of her debut without its occasional unsteadiness. Her voice is not a large one and did not seem to have a particularly fluent tone, but it had a rich, warm quality, and was used with intelligence and expression. This was apparent in her opening Gluck numbers, "Divinites du Styx" from "Alceste" and "Wonnervoller Mai" and Martini's "Plaintes de Marie Stuart." Sympathy and expression also marked songs by Brahms, Wolf and Schumann, followed by a group in French, songs by Kursteiner, Shaw and Emil J. Polak, the accompanying pianist. Two Bayou ballads completed the program.

THE WORLD March 20, 1924

It was, on the whole, a relief to leave these problematical ventures for the welcome haven of a second song recital—that of Irene Wilder—who, in a glowing program of folk songs, more than fulfilled the promise of her first.

EVENING WORLD March 20, 1924

The two contraltos who sang last evening made excellent impressions. Irene Wilder had been heard last fall, upon which occasion she showed a good style, a nice voice and a well-grounded knowledge of her art.

TIMES March 20, 1924

Irene Wilder Reappears.

Irene Wilder, a contralto of light, flexible voice, personal charm and animation, reappeared last evening at Aeolian Hall, following a debut last fall. She was accompanied by Emil Polak in airs of Gluck, both in French and German; Martini's "Plaintes de Marie Stuart," more recent European groups and two "Bayou Ballads" arranged by Schindler. Miss Wilder was most effective in Glazounov's "Romance" and Saint-Saëns's "Easter," midway in her modern and more dramatic numbers.

TELEGRAM-MAIL March 20, 1924

In Aeolian Hall, in the evening, Miss Irene Wilder's good contralto voice and her evident feeling for what she undertakes to do made her recital of uncommon interest. She sings with intelligence, with feeling, with no little technical skill; especially praiseworthy is her diction. A program that began with the great "Divinites du Styx" from Gluck's "Alceste" included German Lieder, songs in French, songs in English, and two patois Bayou ballads.



Photo by Bachrach

"A RICHLY COLORED VOICE"

"A FINISHED ARTIST"

THE POLAK STUDIO, 124 West 74th St., New York

MADRID'S NEW OPERA DIRECTORATE IS SUDDENLY REPLACED BY FORMER BOARD

Excellent Program Had Been Arranged and Prospectus Issued When New Members Are Mysteriously Ousted—Bohemian Operas Successful—Falla's *El Amor Brujo*—Koussevitzky a Striking Success

Madrid, March 21.—Rarely have we looked forward to an opera season with such optimism as this year; the opera house was renovated, prices for many performances materially reduced, and the new artistic directors (general director Roda, and stage director Chao), published an attractive prospectus intended to satisfy those groups crying for international as well as for national works. This program comprised "new" operas of Strauss, d'Albert, Wolff-Ferrari, Puccini, Smetana and Dvorak, besides "classics"—Wagner, Meyerbeer, Verdi and Bizet. The entire second half of the season was to be devoted to Spanish works by Barbieri, Pedrell, Bretón, Chapi, Falla, Usandizaga, the youthful Halffter and Conrado del Campo.

But most of this excellent program got no further than the prospectus, since overnight, so to speak, came the announcement that the new directorate had been ousted in a most mysterious manner, only to be replaced by the former board—"cosas de España."

One of the works offered here as a novelty, though already twenty years old, was d'Albert's *Tiefland*. In spite of the fact that it is based on a Spanish, or—more accurately speaking—Catalonian book by Guimera, it failed to arouse any enthusiasm and was badly treated by the press. An acceptable performance of Strauss' *Rosenkavalier*, on the other hand, presented in German and conducted by Dr. Walter Rabl, of Magdeburg (Mme. Dahmen-Chao in the title role was excellent) was well received. I could not but wonder if there is any limit to what would be accepted here provided the work were stamped with the password "foreign." Had the same text been sung in Spanish, surely the prudish and aristocratic ladies occupying the stalls would have left them in great indignation. But in a foreign language all is accepted as very elegant.

BOHEMIAN OPERAS SUCCESSFUL

The happiest portion of a generally unfortunate season was that in which Oskar Nedbal and his Czech associates took part. Under the direction of this temperamental conductor, Smetana's *Bartered Bride* and Dvorak's *Rusalka* were heard here for the first time. Both musically and scenically, these performances reached a high standard of excellence. Nedbal managed to instill his personality into the native orchestra and chorus, at the same time making them feel at home with melodies and rhythms altogether strange. In this way an original performance of great charm, in which the decorations and costumes played an important part, was possible. They won prolonged applause. Nedbal and his compatriots, especially Mme. Zaludova, a remarkable singer, as the bride and Mme. Simanova in *Rusalka* were called out again and again. Jaroslav Kvapil, director of the Prague Municipal Theater and the librettist of *Rusalka*, had written an introduction to a finely got-up

brochure in Spanish entitled *Czech Music and Czechoslovakia*—a clever bit of advertising for the culture and music of a country practically unknown in Spain. The general public here still thinks of Bohemians as gypsies.

FALLA'S EL AMOR BRUJO

Aside from opera, a cycle of orchestral concerts with the opera orchestra conducted by Arbos have been creating interest. Though a performance of Mahler's *Lied von der Erde* was not especially successful, the first performance here of Manuel de Falla's *El Amor Brujo* (*Witch's Love*), in a Sunday concert in the "Monumental Cinema" created a stir. Originally a dramatic work, in one act and two scenes, written for the famous dancer, Pastora Imporio, it has been newly orchestrated and arranged for concert use. It pictures the history of a gypsy in six movements—Introduction, In the Gypsy's House, The Magic Circle, Midnight, Magic, Ritual Fire Dance, and finally, Morning Chimes. It is rather a confused mixture of gypsy love and witchcraft, clothed in Andalusian melodies and rhythms illustrated with a neo-Russian technique and, in my opinion, not very rich in individuality. Arbos gave it an excellent performance, however, and the public was wildly enthused.

KOUSSEVITZKY A STRIKING SUCCESS

Special interest in a series of symphonic concerts was aroused by the presence of Sergei Koussevitzky, a conductor of fascinating appearance, who evidently understands how to impress his iron will upon those under him. It must be added, however, that in doing so, he often stoops to mimics that trespass on the domain of the comedian. But he left a strong impression upon me, nevertheless, as an interpreter of Russian music. The public seemed to favor Moussorgsky's *Picture Gallery*, presented in an orchestral arrangement by Ravel. Further offerings included works of Glinka, Tchaikovsky, Rimsky-Korsakoff and Stravinski. Of these, *Petrushka* aroused both interest and opposition.

Much as I admire Koussevitzky as a conductor of Russian music, I disapprove of his interpretations of German classics. Whoever has heard the overture to *Oberon* or Beethoven's fifth as read by an authoritative German conductor will readily find Koussevitzky's to be unnatural and mannered. The Koussevitzky receipt—to exaggerate every pianissimo and fortissimo, to drag all slow movements, and to hasten all quick passages, in short to delight in constant extremes and tempo rubato—soon tires and annoys a musical listener.

In the Philharmonic Concerts under Perez Casas a number of novelties have been heard. Among these Bartok's *Two Pictures*, op. 10, and *Covadonga* by F. de la Vina aroused little interest but quite a remarkable tone poem of rare poetic content, entitled *An Andalusian Sunset*, by A. Pa-

redes, a violinist in the orchestra, was well received. This work unfortunately is not yet published.

DR. EDGAR ISTEL.

Braggiotti on Forcing the Voice

"Forcing the voice," says Isidore Braggiotti, the celebrated Florentine singing master, now teaching in Boston, Mass., "is the most prevalent and the most serious modern voice defect. It is the cause of so many young and brilliant singers suddenly disappearing from the operatic or concert stage or reluctantly having to give up their careers

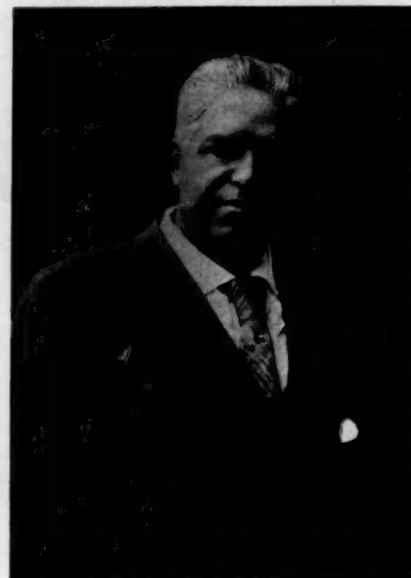


Photo by Cattani, Florence

ISIDORE BRAGGIOTTI

at an early age. Large orchestras and modern dramatic music tempt young singers to force their voices and they do not realize that they are doing it until it is too late and the voice is gone.

"In the old days of Mozart, Donizetti, Bellini, etc., there were small orchestras, composed mostly of strings, and the singers' art consisted in the exquisiteness, delicacy and beauty of their trills, runs, staccati, etc. They sang mostly with the voice *mista*, a forgotten art, and their graceful legato voices poured out over the subdued small orchestras like smooth crystal water pouring out of some golden fountain-head. Every note could be distinctly heard from the most modest seat in the house, and every word could be clearly understood. There was no desire to force or to yell, for such efforts would stand out and be out of the frame, as it were, and cause the aria to sound spasmodic and inartistic.

"As soon as the Wagner operas made their appearance outside of Bayreuth, and the orchestras increased with their heavy brass and drum accessories, singers of the old school could not be as easily heard and they began to push and force and yell until their voices, not being able to stand the new and unexpected strain, grew coarse, hoarse and finally broke down completely. They tried to sing against these huge noisy orchestras with the full and more complicated Wagnerian orchestration, with the same school and quality and quantity of voice that they used in Mozart, Bellini, Donizetti, etc. Such a thing was impossible and voices had to be sacrificed in large quantities until the singers became aware that the voice *mista* had to be forsaken for the *appoggio*.

"The *appoggio* (or lean) changed the whole method of singing, as the whole voice had to be re-inforced, supported by a more powerful system of breathing, managed from the sides (below the ribs) or by the diaphragm. Then appeared the lusty tenor robusto, who in Verdi's *Traviata* holds a high C fifteen seconds, in full voice, as he marches down to the footlights amidst the delirious uproar of a noise-loving operatic public. He was followed by the ponderous baritone who takes high A flats at the slightest provocation and holds on to them as the frenzied public bellows out its approval and admiration—all with the idea of being heard above the din of trumpets, drums, brass crashes and bangs—all to impress the public with their power, their great volume and their great hunks of voice. These singers even carry this idea of power and huge voice so far that they force and yell in concerts, with a piano accompaniment, and please themselves with the idea that their listeners like it.

"Great artists like Patti, Nordica, Eames, Scalchi, Nicolini, Jean and Edouard de Reszke, Plançon, etc., did not force, and yet they filled huge auditoriums with the beauty and richness of their melodious voices. One can sing loudly without forcing, and the tone is always more beautiful, more carrying, and more artistic. As soon as one forces, one destroys the overtones, and the voice sounds harsh, breathy and flat.

"Work for beauty of quality, for easy singing, for good, clear diction, and for a high, pure idea of the art of singing. Don't force! Try for beauty of tone, and power will gradually be acquired."

Ann Arbor Hears Fine Concert

A delightful concert was given recently in Hill Auditorium, Ann Arbor, Mich., under the auspices of the music department of the Ann Arbor High School and the University School of Music. The concert was given for the members of the Michigan Schoolmasters' Club who were in session at that time. The Ann Arbor High School Chorus, George Oscar Bowen, conductor, assisted by the orchestra from the Cass Technical High School of Detroit, Clarence Byrn, conductor, with James Hamilton, tenor, from the faculty of the University School of Music, provided the program.

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Interesting Plans for Huss Summer Course

The Huss Summer Course at Diamond Point on Lake George is already well booked, as several members of this season's New York City class will follow their teachers to this "Beauty Spot" as well as teachers and players from all parts of the country who are enrolling. The work will include the most desirable features of city studio work, plus the inestimably important one of perfect vacation surroundings and the inspiration which comes with living close to nature. This is what the entire Huss colony does—there are all the water sports, as well as motoring, hikes and picnics. An unusual attraction exists in the shape of a free library of over 6,000 volumes.

The special features of the study course include repertory, teaching methods and teaching problems, languages (not compulsory) and critical classes. The students also have an opportunity, so helpful and important, to appear in students' recitals before veritably "Metropolitan" audiences, as the musical events at the Huss studio have for years been occasions of importance in the summer colony, which includes people of prominence from all parts of the country. The students further have the privilege of hearing Mr. and Mrs. Huss in their joint recitals. Last, but by no means least, are the "Fireside Evenings" at the studio, which consist of an informal program by the students for the students, with often a criticism from the teachers, followed by a social hour around the studio fire. These occasions have been declared by the students to have been of the greatest benefit to them, and this feature certainly fosters a spirit of kindly co-operation and sympathy and helps to create the musical atmosphere, once supposed to be found in Europe only.

The studio is situated on a wooded hillside in the 100 acre estate, the forest beginning directly to the West of the building, while on the east there is an inspiring view of the Lake which adds the finishing touch to the artistic atmosphere. The students are welcome to roam through the forest and trails, all of which have some peculiar charm all their own, bringing one out without warning, as it were, to charming vistas everywhere, taking in Lake George at different angles, as well as the Green Mountains in Vermont, and the great peaks of the Adirondack range.

The course opens July 14 and lasts six weeks, until August 25.

Music School Settlement Concert

The annual spring concert of the Music School Settlement, Melzar Chaffee director, always is an enjoyable affair, for each year brings new and promising talents before the public. The school is now thirty years old, and these spring concerts are given as a demonstration of what has been accomplished during the preceding year and to gain financial assistance from those who are interested in this particular branch of work. Judging by the program presented at Town Hall, New York, on the evening of April 9, children of all ages, as well as grownups, are given comprehensive music courses at the school.

Under the efficient direction of Fannie Levine, the Junior Orchestra opened the program with a remarkably fine reading of the first movement of the Haydn symphony. This



VIEWS OF THE HUSS
SUMMER HOME AND
ESTATE ON LAKE
GEORGE



was followed by seven little pianists playing compositions of the composers whose lives and works they have been studying in Miss Valentine's Music Study Club. They were well poised youngsters and appeared thoroughly to enjoy playing in public. A group of songs by Florence B. Potter's children's singing class gave further evidence of the variety of the work done at the school for the younger pupils.

Among the advanced students who were heard in solos were Anna Dittel, cellist; Yetta Katz, pianist, and Lillian Olitsky, soprano, all of whom elicited much applause for their offerings. Louise Weltman represented the theory department, playing two of her own piano compositions, both of them effective numbers.

This varied and interesting program also included a selection by a string quartet, a group of numbers sung by the chorus under the direction of Edmund Jahn, the first movement of the Mozart A major concerto for violin played by Emanuel Hirsch and the Senior Orchestra, and, as a finale, the first movement of the Beethoven C minor symphony played by the Senior Orchestra.

More Honors for Titta Ruffo

Titta Ruffo, the celebrated baritone, was decorated last month Commendatore of the Order of Libertadario by President Gomez of Venezuela, where Mr. Ruffo has appeared in opera with great success.

He has already had twenty-two operatic performances in Cuba, Porto Rico, Central and South America, and the sea-

son in Caracas has been extended ten days by popular request. His operatic season ends July 1, and he will then leave for Europe for a three months' rest.

Another honor—though of a different kind—attracted considerable attention at a bull fight at Caracas, when the great Spanish toreador, Il Gallo, killed a bull in honor of Ruffo before a large and enthusiastic audience.

Titta Ruffo returns to the United States about the latter part of November and will appear at the Metropolitan Opera House during December and January. During the months of February and March, he will make a concert tour under the management of R. E. Johnston.

Squires Believes in American Composers

Marjorie Squires is one of the rapidly increasing number of singers who are featuring the works of modern American composers on her recital programs. Both in her New York recitals and her engagements on tour the popular contralto invariably includes some numbers by contemporary composers of this country. "I don't believe in narrow national prejudice," says Miss Squires, "for it is time we were waking up to the fact that in America today we have composers of the very first class. There is much beautiful material going to waste partly through the unwillingness of artists to come forward as pioneers, and partly through an instinctive conservatism which is suspicious of new innovations, but I believe in the new men—and women, too—and I am anxious to do my bit to 'put them over.'"

ABBY MORRISON

Triumphs with GIGLI and GERARDY

Paterson, New Jersey, April 11

Gigli, Operatic Tenor, Gerardy and Abby Morrison Give Splendid Concert.

Miss Morrison possesses strong personality, and is attractive in appearance. The outstanding quality of her performance is the expressive rendition that captivates her audiences.—*The Paterson Evening News*.

Abby Morrison, soprano, is just starting out on a musical career. Miss Morrison, who was accompanied by Miss Ruth Coe, has a sweet soprano lyric voice. She has had the honor of being presented to the king and queen of England.



Photo by Marceau

She is a descendant of General Putnam and of fine American lineage. Her voice is pure and her graciousness of manner helped to make her singing thoroughly enjoyable.—*The Paterson Press-Guardian*.

Abby Morrison, a new singer, a soprano, nevertheless did not fail to win her audience. Although Miss Morrison possesses strong personality, attractive appearance and deep feeling, which add much to her singing, it is not solely with these qualities but also with the beauty of her voice that she pleases.—*The Paterson Morning Call*.

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ATLANTA, GA., ENJOYS FLONZALEY NOVELTY

Kreiser, Marcel Dupré, Hazel Harrison and Ukrainian Chorus Among Concert Givers—Atlanta Music Club Programs—Notes

Atlanta, Ga., March 20.—On February 9 the Flonzaley Quartet gave a concert in the Woman's Club auditorium as the last of the Intimate Musical Series presented by the Atlanta Music Club. Three Landscapes by Ernst Bloch called North, Alpestre, and Tongatabou were the novelties presented on this program. These were so well received that the quartet responded with a nocturne by the same composer.

KREISLER

On February 12 Fritz Kreisler gave a program at Wesley Memorial Auditorium, under the management of the Southern Musical Bureau. This supreme artist played to a packed house. In the performance of the Grieg C minor sonata Carl Lamson came in for a well deserved share of the applause.

MARCEL DUPRÉ

Marcel Dupré, the eminent French organist of Notre Dame Cathedral, gave an organ recital at the First Presbyterian Church to a capacity audience, many being turned away. Probably no musical event of the season, excepting the Paderewski concert, has attracted so large an audience. The stupendous technical musical and intellectual accomplishments of this artist which had been heralded were substantiated by his masterly performance here. On the following evening Dupré played a program at the home of Mr. and Mrs. Howard Candler, affording an opportunity to their musical friends to meet Monsieur Dupré.

The Dupré concert was under the auspices of the Atlanta Music Festival Association and was complimentary to the public.

HAZEL HARRISON

Hazel Harrison, the colored pianist, and pupil of Busoni, presented a program of vast technical and musical demands in a recital given to an audience of representative musicians in the Phillips & Crew music hall on the evening of March 17. She was received with intense enthusiasm.

UKRAINIAN CHORUS

The second concert to be given here by the Ukrainian Chorus was on the evening of March 19, at the City Auditorium. This concert was the last of the civic series presented by the Atlanta Music Club. The ensemble, attack, harmonic coloring and balance of this a cappella chorus is excellent.

ATLANTA MUSIC CLUB PROGRAMS

The recent programs presented by the Atlanta Music Club at their regular morning meetings have been particularly interesting and well chosen. The program on Music of Russia was given by Mrs. Benjamin Elsas. Those taking part were: Mrs. Elsas, mezzo-soprano; Mrs. Philip Shulhafer, pianist; Eda Bartholomew, accompanist. The Arensky trio was given by Ethel Beyer, pianist; George F. Lindner, violinist, and Edward Richter, cellist. The program of Polish music at a subsequent meeting was arranged by Mabelle S. Wall, assisted by Mrs. Paul Bryan, pianist; George F. Lindner, violinist; Byron Warner, tenor; Ethel Beyer and Mrs. Charles Chalmers, accompanists. Buel Risinger, director of the Howard Theater orchestra, enhanced this program by a group of ensemble numbers for piano, violins, viola, cello and clarinet. At the last meeting of the club I. M. Mayer, pianist, gave a program of chamber music, playing the Schumann piano quartet, opus 47, and the Capriccio Brillant by Mendelssohn with second piano and string accompaniment. This proved to be one of the most delightful programs of the year.

NOTES

The choirs of the city have given some excellent programs in the form of organ recitals, cantatas and special musical services. Among them, Eda Bartholomew, a member of the American Guild of Organists, has given a series of organ recitals assisted by some of the leading musicians of the city.

C. W. Dieckman, organist of the Ponce de Leon Avenue Baptist Church has recently given two cantatas: Dudley Buck's Triumph of David and The Holy City by Gaul.

A musical memorial service for the late Woodrow Wilson was given by the choir of the North Avenue Presbyterian Church, Joseph Ragan organist. M. D. W.

Walter Anderson Reports Busy Spring

Walter Anderson, the well known manager, states that he has had an excellent season and that the spring is proving especially busy. He reports his bookings as follows: Five of his artists will appear at the Springfield Festival four at the Oberlin Festival, four at the Cleveland Festival, with the Cleveland Orchestra (three performances of the Beethoven Ninth Symphony), four at the Fitchburg Festival, four at the American National Festival at Buffalo, four with the Holyoke Choral Society, two at the Jackson (Miss.) Festival, four with the Schenectady Choral Society, four for the East Orange Women's Club, season bookings with the New York, Detroit, Cleveland, and State Symphony orchestras, the Boston Handel and Haydn Society, Chicago Apollo Club, three artists in concert at Carnegie Hall, New York, and three at the Brooklyn Academy of

Music. Two of Mr. Anderson's artists are booked for appearances in London and a European tour, and eight artists are booked for the entire summer course at New York University.

Josef Hofmann Appears in Lowell

Josef Hofmann returned from Europe recently on the Olympic, looking well and happy—not at all like a man who had been shaken up by a London bus a few weeks before. The day after Mr. Hofmann arrived here he went to Lowell, Mass., to confer with John A. Stevens, the engineer, and other Lowell business men regarding one of Mr. Hofmann's inventions, the Hofmann air spring, which is already being manufactured by Joel & Company, in Zurich, Switzerland. The Stevens Manufacturing Company, it is said, has secured the American rights to this invention. It is an air spring, said to be practically indestructible and which acts as a most efficient shock absorber. It is used chiefly for automobiles, but it has been applied to hospital beds and to airplanes. Already several Lowell cars have been equipped with them, it is reported and the prospects for a large demand for the device are extremely promising.

An enterprising reporter of the Lowell Courier-Citizen met Mr. Hofmann on his arrival and interviewed him. "Knowing that he began public appearances as a pianist at the age of five," runs the account in the Lowell Courier-Citizen, "it was to be presumed that his interest in mechanics must have developed later. On the contrary, the two seemed to have developed together. As a boy there was no interest for him in the ordinary toys. He was fascinated by those of a mechanical nature. In later years he has made experiments with a combination gas and steam engine.



"Miss Peterson had the large audience completely under her spell from the first minute of her appearance and easily swayed it to the many different moods of her music."

The Amarillo (Tex.) Daily Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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At present he is working on a device to improve the recording of music for mechanical pianos, the more especially in relation to dynamic effects. He has a shop in Switzerland and another in Aiken, S. C., where he puts his mechanical ideas to practical test.

"Asked whether he did not consider the combination of musical and mechanical talent as a somewhat unusual coincidence, Mr. Hofmann replied that he supposed that it was, but he contended that it was by no means an unnatural one. Regarded in the light of sciences, mathematics enters into each.

"How do you find time to develop your mechanical ideas amid the demands of the strenuous concert season?" was a natural question.

"There is always opportunity for reading or for thought in the Pullman car or aboard the steamship in the course of travel from one engagement to another," was the reply. "Then when the musical season closes I have leisure to put my ideas to the practical test."

"Success along mechanical lines would not deter him from continuing his musical career as he thought he could express his talents in both directions. As he explained his ideas, the reporter noted, he looked every inch an alert business man. It was as a business man Mr. Hofmann came to Lowell and he looked and dressed the part. Only a deliberate query by the interviewer served occasionally to divert the conversation from mechanics to music. Then the Hofmann we know best was momentarily revealed."

Effa Ellis Perfield Here All Summer

Effa Ellis Perfield will be in New York the entire summer of 1924 and will conduct classes for teachers, in which the following subjects will be featured: harmonization that is musical and definite; inner hearing that transcends the physical; musicianship that is inclusive; piano playing and "Technic without Technic" for beginners (special for public schools); pedagogy that is scientific; Mother's Creative Music Course for the baby child; course in Greek Modes applied to modern music; Bachelor of Music degree course; special class in E. Robert Schmitz' piano technic, conducted by Betah Reeder, assistant teacher to Mr. Schmitz at the

1923 master classes in Chicago, and Madison, Wis.; special rhythm class for public school kindergarten teachers.

Effa Ellis Perfield normal class for teachers will also be held at Olive Cleveland Miller's Sing and Play Camp in the Berkshire Hills. (An opportunity is given teachers to bring pupils as a part of tuition.) Sessions will be held every morning except Saturday, and classes are arranged so that teachers may enter at any time.

Ridgewood to Hear Freemantel

Among the many engagements being booked for Freemantel in his recitals of Beethoven songs, by his management, Daniel Mayer, is a request appearance in Ridgewood, N. J., May 22. The name "Beethoven" is not one that has been associated with song recitals until Freemantel resurrected his melodious songs this season, so it is quite natural that in some communities where Freemantel is wanted, a fear is expressed regarding the taking qualities of these Beethoven songs, and it is quite surprising the feeling of relief the local management gets, when they realize the simplicity and melodiousness as well as the remarkable purity of these songs. A typical experience of Freemantel's personal representative from the Daniel Mayer office is interesting and characteristic.

The president of the music week festivities said: "Yes, we want Freemantel, but how about these Beethoven songs?" Our committee thought that perhaps these would be over the heads of our people. We want Freemantel but we want him to sing a program that will appeal to our whole town as well as to our club for we are throwing this concert open to the city as the club's contribution to the city for music week."

Freemantel's personal representative, to show that Beethoven songs were not over anybody's head, hummed the melody of one or two. Immediately this lady said, "What, do you mean to tell me that Beethoven wrote such tuneful songs as that?" When she was assured of this fact, by a further explanation with quotations of some of the words Beethoven used for his songs, she again exclaimed, "I've never dreamed that there was such simple purity in the melodies and words of Beethoven. None of my club people ever knew such songs existed and we've had the idea that they were so unsingable and technical that they could not prove interesting—but the melodies and words you have just shown to me convince me that Freemantel has a very unique attraction, and our club will have the honor of presenting him to the Ridgewood people. We want his program together with his talks. I think the explanatory talks or 'chats about Beethoven between the songs' (as the Philadelphia papers call it) will prove most interesting. I am very happy indeed that you have dissipated the thought of the songs being too big for us. You see we are so accustomed to associating the tremendous symphonies and other instrumental music with the name of Beethoven that we never for a moment thought of Beethoven songs, as sung by Freemantel, as being so melodious and interesting."

Klibansky Studio Activities

At the last pupils' recital given by Sergei Klibansky, on April 4, the following pupils sang: Mabel Nichols, Miriam Gates, Gertrude Nelson, Georgia Palmer and Renee Rhyn.

Elsie Duffield, who is appearing in the Schubert Company's production of Blossom Time, is receiving favorable notices wherever she appears. Louis Hann gave a radio recital from WJZ in New York City on April 7. Charles Beach gave a very successful recital in West Hartford, Conn., on April 2, the press speaking highly not only of his fine voice but also his personality and interpretative ability.

A. Marentze Nielsen has been engaged to give a program of Scandinavian songs in costume, for members of the American-Scandinavian Foundation, at the Hotel McAlpin, May 7. Lottice Howell, another artist from the Klibansky studio, was engaged to sing in New Orleans on April 14.

Mr. Klibansky gave a pupils' recital at the Twenty-third Street Y. M. C. A., New York City, on April 11, where the following singers appeared: Alveda Loigren, A. Marentze Nielsen, Louise Smith, Cyril Pitts and Louis Hann.

Spring Engagements for May Korb

On Tuesday evening, April 8, May Korb, soprano, sang at Wallace Hall, Newark, N. J., for the War Mothers of America. The MacDowell Club, of Williamsport, Pa., has reengaged her as soloist. April 22 she sang in Philadelphia and April 24 she will be heard in Bethlehem before the Beethoven-Männerchor. On Palm Sunday and Good Friday the soprano sang in special services arranged at the South Park Presbyterian Church, Newark. There also were special services there on Easter Sunday. Miss Korb has resigned from Temple B'nai Jeshurun, Newark, because the position conflicted too much with her concert engagements.

Marcella Geon a Busy Accompanist

Marcella Geon, accompanist and coach, played recently at the pupils' recital of Suzanne Zimmerman. This affair was held at the International Institute, Gramercy Park. On March 13 she was the accompanist for Christine Fonteyn at the National Opera Club. Miss Fonteyn sang a group of songs which had been prepared and coached under Miss Geon's direction. On March 23, Mrs. Joseph Stuyvesant Woodhouse gave an informal musicale and reception at the Empire Hotel where Miss Geon was the principal soloist.

MADAME VALERI STUDIOS

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Steinway Piano

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"One of the loveliest lyric sopranos now before the public."

Detroit Evening Times, November 12, 1923.

Rose to dizzy and beautiful heights.—*St. Paul Daily News*, November 4, 1923.

After the last number the crowd just sat still, apparently with no intention of going.—*Raleigh Times*, February 8, 1924.

A singular and impressive degree of power of striking an understanding with the folks before her.—*Raleigh News and Observer*, February 8, 1924.

No flaw in her voice, nothing wanting in her manner. One of the best coloratura sopranos in the world heard at her best.—*Cumberland Evening Times*, February 19, 1924.



One of the great coloratura voices of the world . . . vocal pyrotechnic seldom attained . . . work a high water mark of excellence.—*Cumberland Daily News*, February 19, 1924.

Audience listened spellbound to the marvelous voice.—*Cumberland Post*, February 25, 1924.

Voice of the most ingratiating quality from top to bottom, with no hint of shrillness in the upper register—which characterizes the work of many coloraturas.—*Cincinnati Commercial Tribune*, February 25, 1924.

Crystal pure voice seemed never to be more freshly perfect than on this brilliant occasion.—*Cincinnati Enquirer*, February 25, 1924.

MABEL GARRISON

Unquestionably one of the most gifted, sincere and gracious women on the concert stage.

St. Paul Pioneer Press, November 4, 1923.

Sings with the "feu sacree" which is so rare among Anglo-Saxon artists and yet is dignity and grace itself.—*Jacksonville Journal*, January 29, 1924.

Soared to every height, anticipated and filled the theatre with pure, sweet, round melody. Accorded an ovation and urged to stay on and sing again and again when her program was complete.—*Florida Times-Union, Jacksonville*, January 29, 1924.

Had no difficulty in making her way into the hearts of an audience which crowded the house. Wonderful intonation. Perfect enunciation.—*Augusta (Ga.) Herald*, February 7, 1924.

One of the most satisfactory of the country's singers.—*Detroit News*, November 12, 1923.

Here were a perfect blend of immaculate tone production, intelligence, freedom of expression and flexibility in the coloratura passages.—*Minneapolis Evening Tribune*, November 3, 1923.

Voice the more enchanting the higher she climbed the scale into dizzying heights. It is supreme but well deserved praise to state that for her style of florid song Miss Garrison is well equipped to revive the Christine Nilsson and Jenny Lind traditions with credit.—*Minneapolis Journal*, November 3, 1923.

An artist of the first rank. Upper notes bird-like and marvellously true. Magnificent voice, brilliant and fluent and abundant in range.—*Wilkes-Barre Record*, November 9, 1923.

Added new laurels to the wreath that began with Metropolitan Opera successes and won tumults of applause.—*Washington Post*, January 22, 1924.

Incomparable as the "Doll." Sang with consummate art, gave real joy and true sympathy to the role of "Antonia."—*Washington Herald*, January 22, 1924.

As Doll: seemed utterly to subjugate her audience with her interpretation as well as the roundness of her clear tones. As Antonia: showed her versatility as an actress and the really big quality of her voice.—*Washington Evening Star*, January 22, 1924.

A recital that satisfies musicians, thrills music lovers and makes even the unmusical who went to be bored remain to praise and applaud. The audience carried away with them not only the memory of the singer's flute-like tones and vocal certainty but a picture of naturalness, spontaneity and joyousness too seldom found on the concert stage.—*Duluth Herald*, March 11, 1924.

The purity of her tones, the flexibility of her voice, her perfect intonation, her phrasing and shading were marvelous.—*The Patriot, Harrisburg*, March 21, 1924.

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Tamaki Miura Finishes Tour of Ninety-five Cities

Tamaki Miura is back in New York again! To see the energetic, rosy-cheeked little prima donna, one would not dream that she has just finished a tour of over a hundred performances in Madame Butterfly and Boheme, appearing in ninety-five different cities. Sometimes Mme. Miura sang five times a week—and it was nothing unusual for her



TAMAKI MIURA,

with Aldo Franchetti at the piano, singing for the radio in Chicago, after which she received letters from 10,000 radio fans from all over the country.

to sing four performances in succession. Yet Mme. Miura says that her voice did not seem to suffer from the strain, and in every city the critics commented on the progress that she has made vocally.

"In one town where Madame Butterfly was to open, they

decided to switch Boheme from the second night to the opening, and at seven o'clock they informed me that I would have to sing Mimi because Anna Fittu, who was scheduled to arrive in time only for the second night, was not on hand. So what could I do but jump into the role, singing Cio-Cio-San the next night, too. The day following Boheme, the critics all said that I had a triumph as Mimi and the voice was never so beautiful. It was not unusual on this last trip for me to sing four performances in succession, although in Buenos Aires once I did sing three, one after the other.

"On this recent tour, I think I enjoyed singing in Chicago most, where I had fine success. While I was on the stage I felt that I was really in my own home, because in Chicago, you know, I made my debut. The people there were very kind and entertained me beautifully. Everything seemed to go so smoothly in Chicago. "Such a contrast to appearances in some of the smaller places where the theaters were either too small or too large to permit proper installation of the scenery or lighting. Often were we obliged to sing with very little in the way of staging to help us. But that is all in the game. I was delighted with the way in which I was received by college audiences of both the boys and the girls," Mme. Miura added, "for they are so enthusiastic.

"Oh," reflected the little Japanese singer, "to go back to Chicago again. I had not sung there for four years. And while there they invited me to sing over the radio, which I gladly consented to do, hoping that, perhaps, my mother in Tokio would be able to 'listen in.' These days the radio is so wonderful that you never can tell what part of the world can hear you. I told them that I would sing some popular Japanese songs, but they told me that I must also do something for the Americans. So I sang the Last Rose of Summer and the Bird Song from Pagliacci, after which came the popular Japanese songs and some of my own Japanese children's songs. Well," she gasped, excitedly, "sev-



TAMAKI MIURA GUEST OF HONOR AT A RECEPTION

given in Chicago recently by Mrs. Hitchcock, president of the Dramatic Art School, in the Fine Arts Building. In the picture may be seen Mrs. Hitchcock left of Miura, and (right) Mme. Yoshida, wife of the Japanese consul of Chicago, who stands behind the singer. (Photo by Osata)

eral days afterwards I received about 10,000 letters from fans all over the country, commenting upon the success of the concert and hoping that my mother in Tokio had been able to hear me in America. There were letters from cripples, the blind, the aged, and people living in places that were so isolated that they were never able to hear a concert. One ninety-year-old man wrote that he had heard nothing like the concert since Jenny Lind, while the consensus of opinion was that the voice sounded so clear that it seemed as though I were singing right in the room.

"You can imagine how happy I was to receive all those letters, and now I am answering them, for many asked for an autographed photograph. You see, Miss X—here is working day and night taking my dictation and getting the letters off, while I autograph five photos a minute, doing it in both English and Japanese. Besides we have two other girls doing nothing but answering these letters." And this is perfectly true, for a large table was simply piled up with answered and unanswered mail, and the writer read some dozen or so of the notes, which came from various cities throughout the country. Mme. Miura is waiting to hear whether the concert was heard in Tokio. She told the writer that she considered it a miracle that her mother's home there was not destroyed by the recent earthquake, for the buildings all around it were completely ruined. "Perhaps, Mme. Miura is leading a charmed life," some friend suggested. It would seem so!

Apocryph of this, Mme. Miura said that she enjoyed appearing at a concert for the benefit of an English School in Japan, which was given under the auspices of Mrs. Morris, wife of a former Minister to Japan, at the Bellevue Stratford. The ballroom was packed and the enthusiasm of the audience proved to be a great inspiration to the little singer.

Mme. Miura will spend the summer in this country for the first time in her career here, devoting much time to learning to cook the Italian and American style. It is quite possible that she will go to Germany for a few guest performances. She has never sung there, but if she goes, Mme. Miura will return to America immediately afterwards. Having had such a strenuous season, the singer says she is going to play a little, although she will do some work on her repertory the latter part of the summer in preparation for the fall.

J. V.

Atwood a Member of the Sifal

On March 14 Martha Atwood, the well known American soprano, who for some time past has been appearing in opera abroad, was made a member of the Sifal, a syndicate for Italian lyric artists with government backing. It is considered unusual for an American artist to be made a member of this organization. Miss Atwood created an excellent impression on the day of the audition, the board consisting of seven men, all of whom praised her highly for her fine art. This month Miss Atwood is appearing as Anna in Loreley and Margarita in Mefistofele, in Lugano, Switzerland.

Syracuse Orchestra Plays Indian Dirge

The Syracuse Symphony Orchestra recently played Irma Seydel's Indian Dirge and it had a most interesting performance. Melville Clark, president of the Syracuse Symphony Orchestra, wrote Miss Seydel that a box had been reserved for about twenty or thirty Onondaga Indians, who were requested to stand if they thought the music genuine Indian and if they enjoyed it. Apparently they did, for after about three measures had been played they all stood, and, according to Mr. Clark, "it was very picturesque and made a thrilling event for the audience."

Leonard and Hopkins Pupils in Recital

The birthday of Bach was appropriately celebrated by juvenile pupils of Florence Leonard and Louisa Hopkins at their studios on Chestnut Street, Philadelphia. The young people played a long and well prepared program.

Easton with Metropolitan on Tour

Florence Easton will sing Carmen with the Metropolitan Opera Company in Cleveland, O., on April 29, shortly after her appearance at Atlanta, Ga., with the organization in a role not yet announced.

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MATZENAUER

Triumphs in London

Royal Albert Hall, March 30, 1924

Mme. Margaret Matzenauer, the operatic singer, who will be favorably remembered as having appeared at the Royal Opera in "Parsifal" and "Lohengrin" before the war, returned to London yesterday and sang at Royal Albert Hall Sunday concert. Her perfect command of the art of interpretation, the richness and colour of her voice, and her skill in its use were immediately recognized by her audience who called upon her for encores from the first. Her programme of lieder, operatic numbers and Mexican folk-songs gave due representation of her versatility and revealed her as a concert-singer of charm and attractiveness as well as an operatic artist the musical will willingly hear again.—*The Morning Post*, March 31, 1924.

Mme. Margaret Matzenauer, a mezzo-soprano from the Metropolitan Opera House, New York, yesterday sang at Albert Hall and Londoners applauded one of the most finely finished technicians of present day opera singers. Her voice was amply sufficient and impressed us by its beautiful quality. She judged to the finest shade what she was about to do and made everything she sang beautiful.—*The Daily Mail*, March 31, 1924.



Mme. Matzenauer, who has for some years been one of the leading singers at the Metropolitan Opera, New York, made her first appearance in London since the war at Albert Hall yesterday afternoon. Once she had gauged the requirements of the hall, she displayed a voice of remarkable range and great beauty.—*The Times*, March 31, 1924.

From the very opening phrase of her first song it was clear that her intention was not "to fill the Albert Hall" as the catch phrase goes, but rather to minimize the vastness of that void by creating an air of proximity and immediate communication and so perfectly controlled were her tones (and especially those of the "head-voice") that throughout the first group this atmosphere remained undisturbed. In a second group we were enabled to hear the fuller tones and brighter colors of Madame Matzenauer's voice—and at every point they spoke of that disciplined production which is the distinctive mark of the school to which she belongs.—*The Daily Telegraph*, March 31, 1924.

Mme. Matzenauer sang "Nobil Signor" with great brilliancy, and there was much dramatic power in her singing a long scene from Coquard's "Ariadne." She was received with enthusiasm.—*The Daily News*, March 31, 1924.

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CINCINNATI HEARS MANY MUSICAL PROGRAMS

Local Items of Interest

Cincinnati, Ohio, April 13.—The St. Olaf Lutheran Choir was heard in a concert at Emery Auditorium, April 3, under the direction of F. Melius Christiansen. This organization has already gained an enviable name for fine work, and this was well sustained at its recent appearance here. The program included a number of works by Bach, Brahms, Gretschinoff, Rachmaninoff, and two choruses composed by the director.

The initial appearance here of Emmy Kruger, contralto, in a recital was in the Hotel Sinton ballroom, April 2. She was presented by the Matinee Musical Club and made a fine impression on her audience. She possesses a voice of good quality and her program was above the ordinary.

The final concert of the season was given on April 3, in the Gibson Hotel Roof Garden, by the Cincinnati Symphony Quartet, which is made up of Emil Heermann, Sigmund Culp, Edward Kreiner and Karl Kirksmith. Two quartets, one in D, by Respighi, and one in F, No. 23, by Mozart, were played. The fact that they were so widely divergent added to the pleasure of the concert. The quartet gave a fine reading of both numbers.

The Cincinnati Symphony Orchestra gave a concert on April 4, in the main dining room of the new Business Men's Club, recently completed and opened. A special stage had been built for the occasion, and the director, Fritz Reiner, and the members of the orchestra, as well as the soloist, were given a royal welcome by a very large audience. In addition to an attractive program of instrumental music, Mary Kauffman Brown appeared as soloist. She sang an aria from Haydn's Creation and the air of Lia, from L'Enfant Prodigue, by Debussy. Among the instrumental numbers were Les Preludes, by Liszt and numbers by Wagner, Rimsky-Korsakoff, and Strauss. The concert was somewhat in the nature of an innovation and aroused the highest praise.

For the fourth concert of the present season the Cincinnati Conservatory of Music Orchestra, under the direction of Ralph Lyford, gave a fine program on April 5, at Conservatory Hall. The hall was crowded to its capacity and the audience was very enthusiastic. The character of the work done is a high compliment to director, soloists and orchestra. One of the most enjoyable numbers of the evening was the initial performance of Ralph Lyford's new work, New Year's Overture, which is a composition of much merit, and a credit to the author. It is dedicated to Bertha Baur, directress of the Cincinnati Conservatory of Music. The program included the Mozart symphony in E flat, and several solo numbers by Alfred Hughes, who played impressively the Bruch concerto for violin, op. 26. Everett Marshall sang effectively the prologue from Pagliacci, while Saidee McAllister, pianist, gave a fine performance of the Grieg concerto in A minor.

The eleventh popular concert of the season by the Cincinnati Symphony Orchestra was enjoyed on April 6, at Music Hall. One feature of the concert was the first appearance here of the Westminster Choir of Dayton, O. Under the direction of J. F. Williamson the members proved to be a capable body of singers, well trained and forceful.

The St. Lawrence Choir, composed of sixty-five men and boys, under the direction of J. Alfred Schehl, assisted

by a number of members of the Cincinnati Symphony Orchestra, gave a concert on April 6, for the benefit of the German Relief Fund, in Emery Auditorium. The program included Dubois' Seven Last Words of Christ, which was sung with much feeling and was the big feature of the concert.

Further announcements have been made with regard to the coming season of grand opera to be given by the Zoo Grand Opera Company. The names of several favorite artists who have been members of the company in past years are included, among them Edith De Lys, soprano; Ludovico Tomarchio, tenor; Mario Valle, baritone; Italo Picchi, bass; Anita Klinova, mezzo, and Natale Cervi, bass. A number of favorite operas will be sung.

An organ recital was given at Bethesda Hospital Chapel, April 9, by Raymond E. Rapp, organist of the First Divine Science Church, St. Louis. The program included numbers by Bach, Bartlett, MacDowell, Nevin and Guilman.

Word has been received here that Lyda Langford, who studied composition at the Cincinnati Conservatory of Music, has composed a song which won the silver cup offered by Mrs. Harry Roy, of Louisville, Ky., for the best composition by a member of the Delta Omicron.

Faye Ferguson, a graduate pupil of Marcian Thalberg, of the Cincinnati Conservatory of Music, is giving a series of concerts this month in Ohio, West Virginia and Indiana.

Charles Heinrich, organist of Pittsburg, Pa., gave a recital on the new organ at the First Presbyterian Church, Walnut Hills, April 8.

The twenty-fifth Noon recital was given on April 5, in the Odeon, by pupils from the classes of the following members of the faculty of the College of Music: Albion Gorno, Giacinto Gorno, and Uberto Neely.

Anna Payne, a graduate of the Cincinnati Conservatory of Music, who is now the director of the DePaul University Glee Club, gave a concert on April 4. Kathryn Reece, a pupil of John A. Hoffmann, of the conservatory faculty, was the soloist, singing two groups of songs, and the incidental solo in Sea Fairies, a chorus for women's voices, written by Elizabeth Cook, of the conservatory. Miss Cook was also a soloist, playing a number of piano selections.

A musical program was rendered by Beulah Mann, Ethel Monteith and Lillian Denman, from the class of Leo Stoffregen, on April 3, at the Carthage M. E. Church.

Ruth Morris, a violin pupil of Adolf Hahn, of the College of Music, gave a program on April 3, in the Odeon, assisted by Dorothy Stolzenbach.

A recital was given on April 8, by the vocal pupils of Dorothy Dasch Reese, of the College of Music, in the Odeon.

Pupils of Amalia Staaf, of the Cincinnati Conservatory of Music, were heard in a piano recital on April 3, before the University Musical Club.

W. Otto Miessner, president of the Music Supervisors' National Conference, is one of the distinguished graduates of the College of Music, and was welcomed by his old friends here during the convention.

A number of concerts were given during the week of April 7 by the Wurlitzer Concert Company, under the direction of Mr. and Mrs. William Dunning.

Joanne Mulrean Sanning's harp pupils gave a recital at the Hotel Gibson on March 30.

Students of the following members of the faculty of the Cincinnati Conservatory of Music were heard in a recital on April 5, in Conservatory Hall: Miss Staaf, Dan Beddoe,

Robert Perutz, Marcian Thalberg, Mr. Bare and Mrs. Head. W. W.

Graduation at Mannes School

Before the faculty, the student body and a few invited friends, an informal but impressive ceremony took place in the recital hall of the David Mannes Music School on April 13, when diplomas were awarded to ten students. In a short prefatory talk, Mrs. Mannes said that it has not been customary to give diplomas since the school was founded on unacademic lines, but that these were presented as traditional symbols that the ten students were worthy representatives of the school's ideals. Due to the fact that four of the students receiving diplomas sailed April 19 for Alfred Cortot's Paris class, the exercises were held before the end of the school year. Three students—Elizabeth Searle, Clara Goldman and Leonora Fleschutz—received the teacher's certificate. These students—Barret Spach, Bodine Smith, Eugenia Porter, Leopold D. Mannes, Eliot Wheaton and Clary de Vreux—received the diploma of the artists' and teachers' course. The following program was presented by the graduates: Mendelssohn, Prelude and Fugue in E minor; Brahms, Rhapsodie in G minor; Beethoven, Recitative and Aria, Ah Perfido; Fauré, Theme et Variations; Bach, two choral preludes for organ; Schubert, Fantasie in C major.

New Choir's First Concert

Next Sunday night, at the Town Hall, the Novello-Davies Artists' Choir will give its first concert in New York, with Mme. Novello-Davies conducting. The program will be taken from the works of Adam, Bemberg, Brahms, Bishop, Elgar, Handel, Hatton, Mendelssohn, Ivor Novello, Purcell de Rille, Schubert and Haydn Wood. American compositions will be contributed by Dudley Buck, Geoffrey O'Hara, A. Walter Kramer and Deems Taylor. Rafael Diaz, tenor of the Metropolitan Opera Company, will be the assisting artist. He will sing two operatic arias and a group of Spanish and English songs.

The concert will be given under the distinguished patronage of His Excellency Sir Esmé Howard, G.C.M.G., K.C.B., C.V.O.; His Majesty's Ambassador to Washington, Sir Harry Gloster Armstrong, K.B.E.; His Majesty's Consul General in New York, and His Excellency the Peruvian Ambassador and Mme. Pezet. The principal British societies of the city will be represented, and the national hymns of the British Empire and the American Republic will conclude the program.

Verdi Club Breakfast, May 1

The annual Rose Breakfast and Dance of the Verdi Club, Florence Foster Jenkins, founder and president, will be given next Thursday, May 1, at noon, at the Westchester-Biltmore Country Club, Rye, N. Y. Mrs. Louis Weber is chairman of the committee of arrangements, and has arranged for a bus to leave the Times Building at 10:30 a. m.

Harold Henry Scores in Hamburg

Harold Henry, the American pianist, had a splendid success in Hamburg as soloist with the Philharmonic Orchestra on March 12, playing the MacDowell second concerto.



Photo by White Studio, N. Y.

CONCERT DIRECTION: ALMA BECK
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ALMA BECK

"SHOWED THAT MUSICALLY SHE
HAS ACHIEVED A GREAT DEAL"

Press Comments:

Alma Beck is a great favorite in Cincinnati. She sang the difficult music with ease and vocal beauty. Miss Beck showed that musically she has achieved a great deal during the past few years. She was heartily applauded.—Augustus O. Palm, CINCINNATI ENQUIRER, March 8, 1924.

Her performance of yesterday definitely and beyond peradventure of a doubt proclaims the fact that she has arrived. An artist of long standing might have hesitated to attempt the task given Miss Beck, who not only dared to do it but crowned her daring with splendid success.—Samuel T. Wilson, CINCINNATI COMMERCIAL TRIBUNE, March 8, 1924.

Miss Beck sang the difficult work in such fashion as to demonstrate to her many friends here that she is making good in every respect just as they have always expected.—CINCINNATI POST, March 8, 1924.

Miss Beck was especially applauded, giving the lie to the statement that "a prophet is not without honor save in his own country." Hers was the task of pleasing the I-Knew-Her-When contingent of the home folks and her victory was complete. It is impossible to say that she sang any one of the three solos allotted her better than another, but the haunting loveliness of her voice in the last phrases of The Farewell will remain with her audience long after work by more mature artists has vanished from memory.—CINCINNATI COMMERCIAL TRIBUNE, March 9, 1924.

Alma Beck sang the difficult work with great beauty of tone and understanding of the significance of the composition and the general verdict of those at the concert was that Cincinnati has reason to be proud of the magnificent performance of this much discussed work.—CINCINNATI TIMES-STAR, March 10, 1924.

"HER VICTORY WAS COMPLETE"

BARBARA MAUREL

Mezzo Soprano



Photo by Apeda, N. Y.

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LONDON:

"COMPELLING BEAUTY OF VOICE—INTELLIGENCE,
CONTROL"

Unheralded, Miss Barbara Maurel, a young singer who comes to us from America, appeared at the Wigmore Hall yesterday afternoon, and at once impressed her hearers by the compelling beauty of a voice to which she brings a rare order of intelligence and control. The new-comer ought, we suppose, to be described as a mezzo-soprano, but, as a fact, the quality is that of a pure contralto. Yet, velvety and rich as are the lower notes, the voice is so even throughout its fine range, and of such a warm, sympathetic timbre in the higher register, that there are moments when one would hesitate to place her in the more or less restricted category implied by any definite label. And, after all, it is the beauty of the voice, given the best of it, that matters, and in this essential Miss Maurel can easily and safely challenge criticism.—*The London Daily Telegraph*.

NEW YORK: (Richard Aldrich)

Barbara Maurel, who has sung before in New York and who last season sang in London with a "good press," reappeared on the local concert platform last evening in a recital at the Town Hall. Miss Maurel is equipped with a voice of beautiful quality, which she uses with taste and intelligence. Her program was somewhat out of the usual course. Miss Maurel's singing of Beethoven's "Ich Liebe dich," and of Debussy's songs was charming, so that she had to repeat his "La Chevelure," and there was some nice phrasing in the higher ranges of her voice in Strauss's "Heimkehr."—*The New York Times*.

NEW YORK: (Pitts Sanborn)

The Town Hall was the scene last evening of a song recital by Barbara Maurel, the reports of whose London success have been well noised about in this little corner of America. Miss Maurel's success there or here is deserved, for she has a voice of uncommonly rich and appealing quality, and she is among the happy singers of whom one has the pleasure of stating simply, "She sings well." Clear enunciation in four languages was a particularly admirable feature of Miss Maurel's performance.—*The New York Globe*.

BOSTON: (Philip Hale)

Miss Maurel has a beautiful voice, an uncommonly beautiful voice. The lower tones have a rich, genuine contralto quality, and she does not force them. The middle and upper tones, pure and sympathetic, are so employed that there is no suspicion of a break throughout the liberal compass; no thought of Wordsworth's line beginning, "Two voices are there." The voice, which has been admirably trained, is flexible. But Miss Maurel has more than voice and vocal skill; she has intelligence as an interpreter. The varied and interesting program gave her full opportunity to display her skill.—*Boston Herald*.

ATLANTIC CITY:

Barbara Maurel, mezzo soprano, sang with her usual irresistible charm. Her voice is uncommonly beautiful and the lower tones have a rich, genuine contralto quality, which is not forced. Her voice was at its best in the "Song of India" with its queer and haunting melody. "Habanera," from Carmen, always a difficult song to sing, was rendered with unusual grace. Her voice, which was unusually flexible, was used with care and skill. Miss Maurel appeared to an advantage in the lighter melodies, sung with a voice which is truly sympathetic and pure.—*Sunday Gazette, Atlantic City*.

CLEVELAND FINDS HEMPEL CHARMING AS JENNY LIND

Orchestra Presents Novelties—City Preparing for Opera

Cleveland, Ohio, April 19.—On Monday evening, April 7, Frieda Hempel favored Cleveland with a Jenny Lind recital, and very charming it proved to be—so charming, indeed, that from the moment she rested her hand graciously on that of Mr. Bos (her accompanist) and allowed him to lead her to her place by the piano, she held her audience enthralled. It was not only a beautiful concert musically, but also pictorially as well, shot through with the glamour of romance and filled with the quaint mannerisms of the old "crinoline days."

The music was entirely in keeping with the spirit of the occasion, for the artist confined herself largely to songs of the period, with just enough examples of a more florid style to sustain interest. She caught the mood of the lyrics admirably, and displayed in them a voice of exquisite, bird-like purity. Her sympathetic interpretations of such "old fashioned" songs as Home, Sweet Home, and The Herdman's Song, imbued them with throbbing life, while the flexibility and voice control displayed in her coloratura work, notably in the Shadow Song from Dinorah, were equally pleasing.

Miss Hempel's coadjutors, although they each performed solo numbers in a creditable fashion, were especially appreciated when working with her—Coenraad V. Bos at the piano, and Louis P. Fritze on the flute.

ORCHESTRA PRESENTS NOVELTIES.

The Cleveland Orchestra, at its program on April 10, presented three numbers which were new to this city—the Symphony Fantastique by Berlioz, Deems Taylor's suite, Through the Looking Glass, and three songs with orchestra by Mousorgsky. All of them are gems of their kind; the first in its masterful and unusual orchestration, the second because of its inherent imagination and originality, and the last because, as sung by Sophie Braslau, they contain some indefinable, soul-stirring quality not ordinarily found in works of that type.

After the performance of Thursday evening, Cleveland is ready to pronounce Miss Braslau the peer of any contralto now singing. She has all the attributes of greatness—physical charm, engaging personality, unaffected stage presence, and, last and most important, an unsurpassable voice. In the lower register it has the mellifluous quality of a clarinet in the same register, and in the higher tones the same rich sweetness with an added vibrance which the artist uses with telling effect. Throughout its complete range its power is unusual. The enthusiastic reception accorded the artist was amply justified.

To the average concertgoer the most enjoyable of the orchestra numbers was probably the Taylor Suite. Based on Lewis Carroll's immortal fairy tale, it rivals its literary counterpart in imagery and originality. The live flowers, the Jabberwock and the Jubjub bird, the Looking Glass Insects and the White Knight who "carried a mouse-trap on his saddle-bow" were all present, and, with the aid of the program notes, could be followed in their nonsensical ad-

ventures. The orchestra, inspired by Mr. Sokoloff, entered into the spirit of the music and gave it a fine performance.

The two other numbers on the program were familiar to Cleveland. They were Andromache's Lament from Achilles and Goldmark's overture, Sakuntala.

THE FORTNIGHTLY CLUB CHORUS.

The newly organized chorus of the Fortnightly Club, under the capable leadership of Zoe Long Fouts, made its first public appearance on April 8, in the ballroom of the Hotel Statler. It was a most auspicious debut, for the ladies (there were about one hundred of them) are all accomplished musicians, and therefore brought an intelligence to their choral work which precluded any amateurish roughness of tone or lack of unanimity. Singing with a fine spirit of animation, their tone color is warm and rich and they followed Mrs. Fouts' beat with commendable precision.

Perhaps the most pleasing number was an arrangement of Schubert's Ave Maria for chorus with soprano solo, violin and harp. The piece is beautiful in itself and was given an excellent rendition. In addition the program contained choruses by Lully, Schumann, Debussy, Stephens, and Deems Taylor, together with solos performed by James A. McMahon, a gifted and popular baritone of Cleveland.

CLEVELAND PREPARING FOR OPERA.

When the Metropolitan Opera Company arrives on April 28 for a week's stay in Cleveland it will find audiences ready to listen as intelligently as any it has found in its home town, if lectures and lecture-recitals accomplish anything. Many of them are being held, the most noteworthy, perhaps, being a series in Dreher's Recital Hall. Martha Scott, of Chicago, gave three last week on Rigoletto, Romeo et Juliette and Il Trovatore; this week James H. Rogers will follow with two on Carmen and Faust, and following him will come Prof. Walter Pope of Western University, with one each on Aida and Boris Godunoff. In addition to these there will be lectures at the Museum, and the Public Library has additional material ready to loan.

Mr. Miner, of the Cleveland Concert Company, has recently returned from an extended tour of the cities of this section, going as far east as Buffalo, as far west as Chicago, and visiting Erie, Toledo, Detroit, Cincinnati and Columbus en route. In these and other cities of the region he has established headquarters where tickets for the opera season in Cleveland are on sale, and he reports that they are in active demand everywhere.

INSTITUTE NOTES.

The next faculty recital at the Cleveland Institute of Music will occur on April 25, when Beryl Rubinstein, Ruth Edwards and Dorothy Price will offer a two-piano program. Roger Sessions' incidental music for the Black Maskers will, at this concert, have its first performance in the composer's home town.

Ernest Bloch, director of the Institute, has announced that there will be no summer session at the school this year. "Our teachers have held classes continuously since the school was opened," he explains, "and we feel that making this summer a 'sabbatical' summer is the most constructive thing we can do for the school." Practically the entire faculty will spend the time in study.

Martinelli Guest of Honor at Home of Mr. and Mrs. Joseph Regneas

On Tuesday evening, April 15, Mr. and Mrs. Joseph Regneas entertained a notable array of artists, when Giovanni Martinelli was the guest of honor. The musical program was given by Gitla Ernstinn, coloratura soprano, assisted by Margaret Sittig, violinist. This was the occasion of Miss Ernstinn's farewell to her master and colleagues on the eve of her departure for Europe, where she will appear in opera. Her recent, brilliant New York debut in recital at Town Hall revealed to the public a very youthful artist, not only of beautiful voice but also of skill in the using, sound musicianship and interpretations of the highest order. The press as well as the public acclaimed this unusual debutante.

On Tuesday evening, in a program of wide variety, Miss Ernstinn proved that she can follow up one big success with another. Her singing was beautiful in the extreme, and none of the audience of musicians was more enthusiastic than Martinelli himself. Margaret Sittig's violin playing showed another youthful artist, who thoroughly deserves the name. Hers was exquisite playing.

As to the guest of honor, Giovanni Martinelli, the great singer, is the most charming and genial of men, and the delighted guests beamed upon him when expressing their admiration of his Samson, Radames, etc. One who is so conscientious and desirous of pleasing his public, must in turn be pleased indeed to know how sincerely he is admired by his colleagues, who often form part of his audiences. A buffet supper to the one hundred guests ended an evening of rare art and good fellowship.

To Feature Thomas Vincent Cator's Works

A recital of the works of Thomas Vincent Cator will take place at Aeolian Hall, Saturday evening, May 3. Mr. Cator, who is a well known California composer, will play some of his compositions for piano and will assist in some of his songs, which will be sung by Juanita Tennyson, soprano. The violinist, Jacob Gegna, appears twice on the program in violin works and arrangements from his own pen, while one of his pupils, Helen de Witt Jacobs, will play two groups of Mr. Cator's violin music, with the composer at the piano.

Kinsey Booked for Springfield Festival

Jackson Kinsey, bass-baritone, has been engaged to sing in Carmen at the Springfield Festival on April 25. Additional spring bookings for Mr. Kinsey are the Keene Festival; the Buffalo Guido Chorus, Beethoven Society of New York, Holyoke Choral Society, Richmond, Va., Choral Society, Newark Lyric Club and the East Orange Women's Club. Mr. Kinsey will sing in Chautauqua in July as soloist with the New York Symphony Orchestra.

Another New York Concert for Levitzki

Mischa Levitzki will make another appearance at Carnegie Hall this season, on Saturday evening, April 26, at a concert in aid of the needy Jewish men of letters of Europe.

MADDALENA ERBLAND

American Coloratura Soprano Scores Brilliant Success in Operatic Debut in Italy.

"Very rarely does our theater welcome such a distinguished artist."

"A Living Lucia."

"An Honor to the Singing Stage."

"Marvellous Lyric Soprano Jewel."

"Her Rosina Was Perfect."



AS LUCIA

The four performances of Il Barbiere di Siviglia signalled a true artistic success. Our admiration for the soprano Miss Erbland knew no bounds. Her interpretation of Rosina was perfect. Here is a flexible voice, well toned, and her diction is graceful and impeccable; her true artistic temperament insures for her a brilliant career.

—Il Fossanese, February 23, 1924

The soprano, Maddalena Erbland, was truly a miniature in her impersonation of Rosina. Beaumarchais himself, the creator of the comedy, Figaro, could not wish for anything better. Her limpid voice, the unsurpassable gracefulness coupled with an impeccable mimic and attractive figure, completely conquered the audience, and when in the third act Miss Erbland sang the aria of Dinorah of Meyerbeer containing all the acrobatics of bel canto, every evening the applause was continuous and thunderous. Miss Erbland's rendition of the selection from I Puritani on Tuesday was admirable.

—Gazzetta del Fossano, February 23, 1924.

The principal part in the second presentation of Lucia, Sunday evening, was portrayed by Maddalena Erbland, the distinguished artist, who not only saved from failure the opera of Donizetti, but raised it to its highest degree of interpretation.

The soprano Erbland was a living Lucia, and interpreted her role admirably and with sincerity.

Endowed with a limpid voice, a wide range, and facility in reaching her high notes, evidence of the artistry and excellent training, Miss Erbland sang with ease and warmth the beautiful rondeau of the second act—the climax of the opera—and elicited continuous showers of applause.

This splendid artist reminds us of the perfect interpretation of the same opera, presented here a few years ago by the prima donna, Evelina Nini. These, in truth, are roses which do not frequently blossom in our theater.

—La Gazzetta di Mondovi, February 27, 1924.

LUCIA

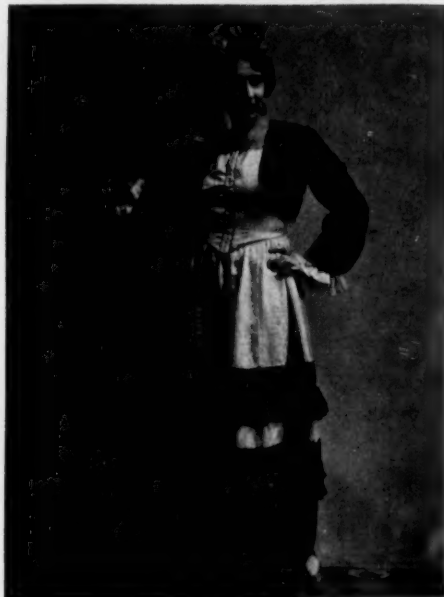
The performance of the following evening was saved by the exceptional ability of the prima donna soprano, Maddalena Erbland, whose interpretation of Lucia reached the height of perfection both in quality of voice and technical rendition, which is a rather rare occurrence on our stage.

The public manifested its appreciative admiration by continuous outbursts of applause, a tribute to the diva of bel canto.

This sincere and enthusiastic demonstration on the part of a fascinated public was evidence of the good wishes to the young soprano for future and glorious triumphs.

RIGOLETTO

Gilda is that marvellous lyric soprano jewel which corresponds to the name of Maddalena Erbland, which the public is happy to admire with full devotion every evening. It is difficult to imagine a sweeter and more caressing voice, a result of masterful teaching. The duet in the second act with the baritone was perfect.



AS ROSINA

And as for Caro Nome, who will forget the perfect singing on the part of this girl, who treated us with a perfect high E natural. —La Stella di Mondovi, March 1, 1924.

LUCIA

The two following performances of Lucia Di Lammermoor were a success due to the particular merit of Maddalena Erbland, who sustained the part of Lucia in an irreprehensible manner. Miss Erbland has a voice full of grace and uses it with marvelous effect. Very rarely does our theater welcome such a distinguished artist as Miss Erbland. She elicited unanimous applause in all her renditions and especially in the rondeau which she was forced to repeat.

RIGOLETTO

The soprano Maddalena Erbland won the applause and admiration of the audience also in Rigoletto. She is a perfect Gilda. —L'Arte Nuova, March 1, 1924.

Maddalena Erbland, the faithful interpreter of Lucia, was a splendid and efficacious Gilda. The audience showed its appreciation of her perfect art and her beautiful voice by the warmth of its applause especially after Caro Nome which was executed with a profundity of sentiment and mastery of bel canto. —Gazzetta di Mondovi, March 3, 1924.

Maddalena Erbland in the song Caro Nome was so admirable that it compelled the audience to an irresistible outburst of applause. This song gave opportunity to this splendid artist to display all the beauty of her voice and the fineness of her technique. This artist is an honor to the singing stage. —La Notte, March 3, 1924.

Address: 25 West 86th St., New York.

De Feo Congratulates Samoiloff

Following is a letter addressed by George De Feo, of the DeFeo Grand Opera Company, to Lazar S. Samoiloff, teacher of many operatic and concert celebrities:

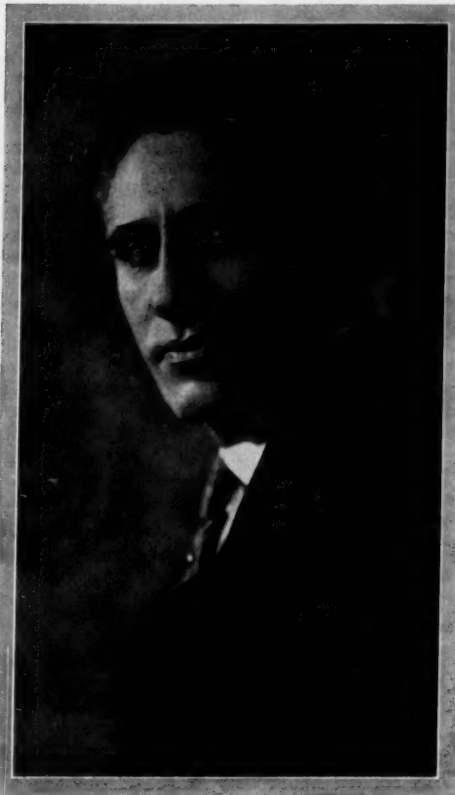
February 1, 1924.

Dear Maestro:

I want to express in writing my compliments on the splendid talent I heard at your studio. Any of the pupils are ready for an operatic appearance, and I would be happy to arrange it.

(Signed) GEORGE DE FEO.

Interest in the coming California master class of Mr. Samoiloff, for six weeks beginning July 7, is increasing.



LAZAR S. SAMOILOFF

and this is small wonder, for he is an outstanding personality in the musical-vocal world. From among the thirty-one pupils, some of them world-renowned and some rapidly climbing the ladder of fame, a brief summary of the work of the most active ones follows:

Rosa Raisa, dramatic soprano, after a most successful season with the Chicago Civic Opera Company, in Chicago and on tour, has been engaged by Toscanini to sing in La Scala, in the new opera, *Nero*, by Boito, one of the greatest honors extended to any singer; Claire Dux, following her successful concert season, is engaged to sing at the San Francisco festival, with the San Francisco Orchestra; Julia Claussen, after her *Dalila* performance at the Metropolitan Opera House, received flattering notices in all the New York papers; Curt Taucher, after his performance in *Siegfried* and *Tristan* in the same opera house, received congratulations from everyone, the critics all remarking on the splendid change in his voice; Gabrielle Bezanconi, considered by many critics in Italy and South America as one of the great contraltos, was working with Mr. Samoiloff while in New York with the Metropolitan and Chicago opera companies; Angelo Minghetti, after a successful season with the Chicago Civic Opera Company, gave a song recital in Aeolian Hall, and is engaged to sing in Italy and South America; Louise Minghetti sang sixteen times in *Tosca*, in Venice, with tremendous success, and sang in *Rigoletto* in New Jersey under Bamboschek with the Metropolitan Opera House orchestra.

Renée Thornton (Mrs. Richard Hageman) gave two debut recitals in New York and Chicago, and aroused fine criticisms in all the papers (she is now under management of Daniel Mayer); Irene Wilder gave two debut recitals in Aeolian Hall, had excellent criticisms, and is booked for five recitals under the Judson management; Isa Kremer, the distinguished ballad singer, is a real product of the Samoiloff Studios. Mr. Samoiloff discovered her in Russia and gave her her first two years of lessons (she is now under his guidance) and she has given forty-nine concerts in the United States this season, being re-engaged in every town, under the management of the Wolfsohn Musical Bureau and also gave six recitals in Carnegie Hall (N. Y.) in one season; Jean Barondess sang in Cairo (Egypt), and is now singing with great success in Italy; Sonya Yergin was engaged directly from the Samoiloff studios by the Volks Opera, Berlin, Germany, and her voice placement pleased everyone so much that the prima donna, Aline Sanden, came to New York especially to study with Mr. Samoiloff; Gladys St. John, a beautiful coloratura soprano, made her operatic debut with the Creator Opera Company, and was so successful that she was immediately engaged to appear in *Traviata*. (She has sung at many concerts in New York, Buffalo, Detroit and other

cities, and has been soloist with the Russian Symphony orchestra, the Rubinstein Club, and other organizations.)

Maris Louise Escobar, dramatic soprano; Consuelo Escobar, coloratura soprano; Bianca Saroya, dramatic soprano, are three Samoiloff artists who made tours with the San Carlo Opera Company, winning flattering criticisms everywhere. Julius Bledsoe, the colored baritone, who created a sensation in a private musicale at the Samoiloff studio, gave a recital in Aeolian Hall, April 20, under the management of S. Hurok; he is already booked for ten concert appearances before January, 1925. Abby Morrison, soprano, is engaged to sing at ten recitals on the same program with Gigli, John Charles Thomas, Gerardy and Fradkin, this month and in May, under management of R. E. Johnston. Gladys Axman sang in a performance of *Il Trovatore* in Hartford, Conn., and is engaged to sing *Tosca* with the San Carlo Opera Company in New York next season. Aldo Bomonte, tenor, is singing in the Capitol Theater in New York, and has filled a number of very successful concert engagements. Charles Carver, a sterling young bass who created a veritable sensation in Genoa, Italy, when Mr. Samoiloff presented him in the operas *Aida* and *Rigoletto*; the criticisms were excellent. Marion Hovey Brower, the California soprano, has left New York for San Francisco to sing with orchestra in the largest music club of Frisco; she will sing at several concerts.

Rose Rothenberg, assistant district attorney of N. Y., a lawyer in the Supreme Court, is also studying with Mr. Samoiloff; she sang for the Women Lawyers' Association at the Hotel Astor, and created quite a sensation. Marie Stagg sang twenty-six times in *Pagliacci* this season with the Foster Opera Company, and has been engaged by Savage to sing the title role in a revival of the *Merry Widow* next season.

Some of the Samoiloff pupils who are now teaching singing and are very successful are: Mary Scheel, who has her own studio in the Presser Bldg., Philadelphia, and has a large class in New York, where she teaches twice weekly; Helen Miller, who is a successful teacher in Buffalo, N. Y.; Marjorie Kay, who is teaching with success in Hartford, Conn.; Marion Brower, a successful instructor in San Francisco, Cal.; May Richards, Adele Y. Keshelak and Abby P. Morrison, who are taking the teachers' course this season.

Many Musicians to Attend Bach Festival

There has been an unusual demand for tickets for the forthcoming Bach Festival, May 30 and 31, at Bethlehem, Pa., of which Dr. J. Fred Wolle is the director. The house was completely sold out the day the tickets were put on sale, and it was impossible to fill all the mail orders. Ossip Gabrilowitsch is one of the distinguished musicians expected at the Festival this year. Dr. Wolle's secretary reports more guarantors this year than they have had since the organization of the Bach Festivals. They represent

eleven States in the Union, extending to the Pacific Coast. The California guarantors have all plans made to attend the festival.

On Sunday, April 13, Dr. Wolle directed Handel's *Passion of Our Lord* in the First Presbyterian Church, Allentown, Pa., where he is organist and choir director. The work of the choir, collectively and individually, was excellent. Members of the choir sang the solo parts. May 1 Dr. Wolle will give a recital in Riegelsville, Pa., and May 6 he will play in Carlisle, Pa.

Gales Goes to Europe

Weston Gales, the conductor, sailed for Europe on the *Veendam*, April 12. He will spend the summer in travel through Germany, France, Austria and Switzerland, and will assist Josef Stransky at the Mozart Festival, which that conductor is giving at Baden-Baden, June 27 to July 18.

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of NEW YORK

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Willem Willeke.....Violoncello
Aurelio Giorni.....Piano

"A combination of ripe artists, deep in knowledge of the high form of art which they have undertaken to cultivate."—H. E. Krehbiel.

"Their playing was of the greatest excellence. It showed most conspicuously the intangible quality of style which gave it rare distinction."—Richard Aldrich.

"Great tonal beauty, balance, repose and fine style marked their work."—W. J. Henderson.

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By SELIM PALMGREN

Three new piano works by the celebrated Finnish composer, of moderate difficulty and unusual interest.

A DREAM OF SPRING
RHAPSODY

A LULLABY FOR WOUNDED HEARTS

Each .75

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ETHELYNDE SMITH
Soprano

Now on fifth three-months' tour to the Pacific Coast.

Excerpts from a few March, 1924, press comments follow:

"Ethelynde Smith, the gifted soprano, has all the admirable qualities desired to please audiences everywhere. From the first note, she captivated all. The applause was of the heartiest, and frequent recalls were generously rewarded by Miss Smith, who seems to find her greatest enjoyment in making others happy."—*Evening Sun*, Clearwater, Florida.

"It would be difficult indeed to say which was the most favored of Miss Smith's selections, for her program showed variety and taste in arrangement of song groups. Her voice, true and bird-like in the higher notes, deserves all the praise that has been showered upon it. Perhaps the last charming songs were liked for their own cleverness, but they also emphasized the artist's winning personality and ability to impersonate. In response to enthusiastic applause after each song, she graciously added, in the course of the program, five encores."—*News*, Jackson, Mississippi.

Season 1924-1925 now booking.

Middle West and Eastern Tour, October, November and December, 1924.
Eighth Southern Tour, During January and February, 1925.
Sixth Tour, Pacific Coast, March, April and May, 1925.

For dates in your territory, address MISS SMITH personally at
458 Cumberland Avenue, Portland, Maine.

SEASON 1924-1925 NOW BOOKING

H. T. Parker in the *Boston Transcript*, March 27, 1924:

"Mr. Lamond flooded the Brahms' Variations with sonorities; swept them forward with propulsive force; differentiated and characterized them at the composer's bidding and by his own resource; wrought them as a magnificent fresco in tones, mellowed here with beauty, there intensified with power."

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Frederic LAMOND

MASTER PIANIST

Management: A. H. HANDLEY, 160 Boylston St., Boston

HOW TO WRITE A GOOD TUNE

By Frank Patterson

AUTHOR OF THE PERFECT MODERNIST AND PRACTICAL INSTRUMENTATION

Fourteenth Installment

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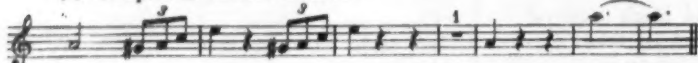
Good and Poor Tunes

We have here themes or tunes by Saint-Saëns, Wagner, Thomas and Brahms, and I think it will be conceded that two of them are fine—a and d—and that the others are not. We have already seen the importance of placing a comma through a chromatic as in the Saint-Saëns tune. This tune also clearly "progresses," clearly leads in a well defined direction, the commas are enforced by the rhythm and the harmony is unmistakable. In the first of the Wagner excerpts, Ex. 49b, the harmony does not suggest itself to the mind and, in spite of the rhythm, there is no comma until the fourth bar, which is much too late. The same is true of the Thomas motive and of the Brahms motive. But compare the two Wagner motives, so much alike! The second of them, Ex. 49d, is saved by the comma on the suspended F—a strongly accented, passionate fermata. A slight difference to the eye; to the ear a difference between the highest flight of genius and utter commonplace. There is a very similar passage in the finale of Tristan (last page of piano score).

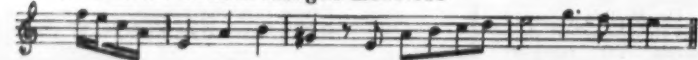
It might be possible, of course, to give examples without end of poor tunes, but it would scarcely serve any purpose, and I will content myself for the present with a single comparison, a very striking comparison between two tunes of Chopin, the first from his scherzo in B-flat minor, which is splendid, the second from his B minor sonata, which is not.

Ex. 50

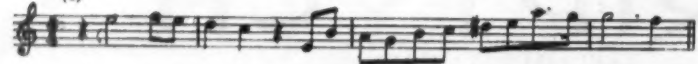
(a) Chopin. B \flat minor Scherzo



(b) B minor Sonata. Allegro maestoso



(c)



(d) Trotter. In Old Madrid

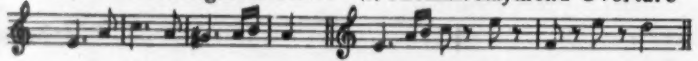


In the second of these motives only the last bar, or, say, two bars, have any real force. The start is weak because there are, in the first place, no strong accents, and in the second place, no commas. The G-sharp is suggestive of one, but it does not materialize. It is not without instructive interest to compare Ex. 50d, which is a good tune, though of a lower order and totally different character. It will be noted that the rhythm at least makes a comma in this tune, while the comma is lacking in the Chopin tune. (Ex. 50c shows the second theme from this sonata, which a writer—quoted in our introduction—calls a poor tune. I do not agree.)

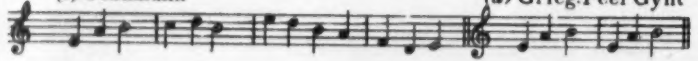
For the sake of thoroughness I will give a few additional examples of successful treatment of the interval E—A in minor. Comment on these is unnecessary, but the student should carefully study them.

Ex. 51

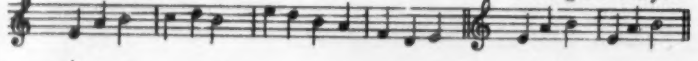
(a) Brahms. Hungarian Dance (b) Thomas. Raymond Overture



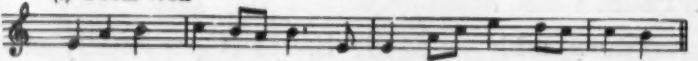
(c) Schumann



(d) Grieg. Peer Gynt



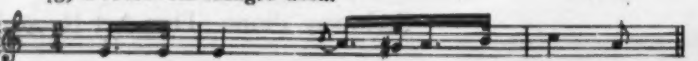
(e) Oscar Weil



(f) Louis Lambert. When Johnny comes marching home



(g) Beethoven. Adagio assai



III.

RHYTHM

No feature of melody is more astonishing than rhythm. If we are amazed at the number of arrangements which may be made of the eight or twelve notes at our disposal, we must be still more amazed at the possible variety of rhythms within the narrow confines of twos or threes and their multiples. With the vast majority of tunes in 2—4, 3—4 or 4—4 time, and with their striking characteristics in the first bar or the first two bars, it is to be wondered at that many of them are not, rhythmically at least, identical. That, however, is not found to be the case. The differences are often slight enough, but these slight differences are generally sufficient to alter the whole character of the music.

Still more surprising is the effect that alteration of rhythm has on similar or identical note successions; so much so, in fact, that one is almost impelled to believe that rhythm is more important than the notes themselves. At least, a very poor tune can be made good by a mere change of the length of each note, and, conversely, a good tune can be utterly destroyed by a slight rhythmic alteration. In order that the force of this may impress itself upon the mind of the student a number of examples of this nature will be given for comparison.

Ex. 52

(a) Then you'll remember me. Balfe



(b) Pagliacci



(c) Love sends a little gift © Harms

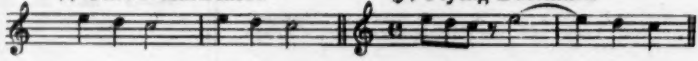


(d) Enchantment Waltz. Alberti



(e) Three blind mice

(f) Flying Dutchman



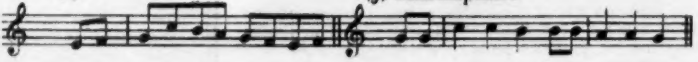
(g) Sullivan

(h) Folk Song



(i)

(j) Midshipmite



(k) Drdla's Serenade

(l) Kamenoi Ostrow



We discover from such comparisons that melody is not far to seek. It seems almost as if any succession of notes corresponding to a harmony might be made into a tune, perhaps several tunes. We see the stupidities of Balfe (a) made into passion by Leoncavallo (b); Three Blind Mice (e) made one of the best of Wagner's motives (f); a waltz by Alberti (d) turned into a highly popular song (c); a scale descending from the tonic given a variety of meanings by various composers (g, h, i, j, k, l); the bird call in Siegfried (m) repeated in a popular piece (n); the Last Rose of Summer (p) used in most impassioned and tragic accents by Mascagni (o); the sextet from Lucia (q) becoming an expression of the Gentle Afton (r); and the lusty Toreador (t) sighing in the gloaming (s). [For missing examples see next installment.—Ed.]

(To be continued next week.)

PHILADELPHIA ORCHESTRA IN FINAL PAIR OF CHILDREN'S CONCERTS

Metropolitan Opera Company Heard in Traviata, Der Freischütz and Boris—Other News Items

Philadelphia, Pa., April 15—The first number to be played by the Philadelphia Orchestra (Leopold Stokowski, conductor) at its concerts of April 4 and 5, was the Hymne a la Justice by Magnard, a modern composition, but pleasantly lacking the prevailing din and strife of the majority of present day works. Following this came the Nocturne de Printemps by Roger Ducasse, also pleasant to the ear. The next number, Marche, by Krasa, was less enjoyable but interesting. L'Après midi d'un Faune, by Debussy, was welcomed joyously. The last part of the program was devoted to Wagner's preludes to Act I and III of Die Meistersinger, and the ever beautiful Farewell to Brünnhilde and Magic Fire music.

The first part of the program presented April 11 and 12 was devoted to the works of Russian composers, as follows: —La Grande Paque Russe by Rimsky-Korsakoff; Moussorgsky's Entr'acte from Khovantchina; Renard, the burlesque from Russian folk tales by Stravinsky, written for chamber orchestra, two tenors and two basses. The soloists were Jose Delaquerriere, Harold Hansen, John Barclay, Hubert Linscott, with Carlos Salzedo at the piano. At the Friday afternoon concert, Dr. Stokowski gave an entertaining, prefatory explanation. The singers acquitted themselves admirably, as did also Mr. Salzedo in the little that fell to his lot. Following the intermission, came the beautiful Schumann fourth Symphony in D minor, with the Bach Passacaglia in C minor as a dignified closing number.

CHILDREN'S ORCHESTRA CONCERTS

The final pair of Children's Concerts given by Dr. Stokowski and the Philadelphia Orchestra was held April 7 and 9, and proved to be the most exciting so far, for the program was composed of the numbers chosen by the children on the votes they cast at the preceding concerts. Also the prizes were awarded to those who correctly guessed the most instruments (played behind a screen, at the previous pair of concerts). The numbers chosen by the votes were: William Tell Overture, Blue Danube Valse, 1812 Overture, Bohemian Dance from Carmen, Ride of the Valkyries, the last movement of the Scheherazade Suite, and the Peer Gynt Suite.

Space prevents the telling of all the exciting events of the concert, such as the interference of the big policeman, who was finally pacified by being allowed to play a xylophone; the dragging onto the stage of the barrel containing the prizes, etc. The prize winners were: First prizes to Paul du Pont and Mary Rosalie Strickler, wrist watches; second prizes to Arnold Brown and Jeanne Coyne, two tickets each for next year's concerts; third prizes to Janet Schloss and Marguerite Maitland, two tickets each for next year's concerts. The last mentioned child is blind, but exceedingly musical, and has already composed some very good things. One more prize was awarded (and that was for getting all the answers wrong) a big doll to Sonia Stokowski, little daughter of the popular conductor. After the prizes were awarded, the orchestra played the pizzicato movement from Tchaikowsky's fourth symphony in F. Dr. Stokowski has interesting plans for next season's concerts.

METROPOLITAN OPERA COMPANY

The Metropolitan Opera Company presented La Traviata at the Academy of Music, April 1. A spectacular performance of Von Weber's Der Freischütz was given on April 8. The new scenic production by Joseph Urban was amazingly beautiful in the first act and the last scene of the third, depicting the mountain scenery in its autumn colors, while the scene of the Wolf's Glen vividly portrayed the supernatural elements. The cast was well chosen as follows: Delia Reinhardt as Agathe; Thalia Sabanieva (replacing Queena Mario) as Aennchen; Michael Bohnen as Caspar; Curt Taucher as Max; James Wolf as Zamiel; Carl Schlegel as Cuno; Gustav Schuetzendorf as Ottokar; Leon Rothier as the Hermit; Arnold Gobor as Killian; Louise Hunter, Charlotte Ryan and Nanette Guilford as the bridesmaids. Bodanzky was the conductor as well as the composer of the recitatives. A colorful ballet was introduced in the last scene to the music of the Invitation to the Dance.

The Philadelphia Opera season closed April 15, with Moussorgsky's Boris Godunoff. It has been a busy season, much of the success of which is due to Alfred Hoegerle, the Philadelphia manager.

PENNSYLVANIA COUNCIL OF THE N. A. O. HOLDS PUBLIC SERVICE.

The first public service in Philadelphia of the Pennsylvania Council of the National Association of Organists was held at St. James' Church, April 3, in which all of the anthems and organ numbers were the compositions of T. Tertius Noble, president of the N. A. O. Dr. Noble presided at the organ, while the choir was under the direction of S. Wesley Sears, to whose untiring efforts this service was due. The service was intoned by the Rev. George W. Anthony, D.D., assistant rector of St. James', and the address was made by Rev. Milo Hudson Gates, D.D., of the Chapel of the Intercession in New York City. The Solemn Prelude, which opened the service, was very impressive, as were also the postlude, prelude and fugue in F minor. The other organ numbers were Elegy and Intermezzo in A flat. The anthems were: Come O Thou Traveler Unknown; Pierce Was the Wild Billow; and Soul of the Righteous. In addition to these, the offertorium, The Sound of War, and the Magnificat in B minor, were also by Dr. Noble. Much credit belongs to Mr. Sears, who so splendidly trained the choir and directed the service.

SCHUMANN-HEINK SINGS FOR LEGION BENEFIT.

Ernestine Schumann-Heink gave a recital in the Academy of Music, March 31, for the benefit of the two Philadelphia posts of the Disabled American Veterans of the World War.

CHORAL ART SOCIETY

The Choral Art Society gave its annual concert in the Academy of Music, April 10.

REGISTER RECITAL

An evening of the works of Jean Rogister, Belgian composer, was greatly enjoyed, April 10, in the Foyer of the

Academy of Music. The program opened with a beautiful string quartet, No. 2 in F, played by Frederick Cook, first violin; John W. Molloy, second violin; the composer, viola; Lyda Rogister, cello. There were four songs, Arriere Saison, Colibri, Tsigane Dans la Lune, and Furor, sung by Maria Dormont; a piano ballade in D flat, played by Dorothea Neebe Lange; one cello solo, Adieu, played by Lyda Rogister; serenade for viola d'amour, with the composer as soloist; Lamento for four cellos, played by Lyda Rogister, Irene Hubbard, Louisa Knowlton, and Mrs. Alex E. Brown. The final number was a viola concerto in A, beautifully executed by the composer. Dorothea Neebe Lange accompanied excellently for Maria Dormont and Mr. Rogister, the latter accompanying Mme. Rogister for her solo. The audience, which was most enthusiastic, included many of Philadelphia's representative musicians.

MARTHA PETTIT IN RECITAL.

Martha Pettit, young American pianist, who was twice awarded the Grand Prix in the American Conservatoire in Fontainebleau, France, gave her first American recital in the Foyer of the Academy of Music, April 3. Miss Pettit received her instruction in America from Maurits Leefson.

FRANCES MCCOLLIN AS CONDUCTOR

Frances McCollin, well known as a composer, is now exhibiting a new talent, that of conducting. She conducts the Women's Glee Club of Swarthmore College, which gave an interesting concert April 11, singing among other things three of Miss McCollin's compositions, Rondo, Reverie and Minuet. It is interesting to know that this young woman, although blind, has rapidly forged ahead musically. Her anthem, Owe No Man Anything, was sung at Saint Peter's Church, the evening of March 30.

ELMAN IN RECITAL

Mischa Elman gave a recital in the Academy of Music, on the afternoon of April 12.

M. M. C.

Hotz and Evans Heard in Seven Last Words

On Thursday evening, April 17, a performance of Dr. von An der Lan-Hochbrunn's The Seven Last Words of Christ on the Cross was given in the Church of St. Martin's-in-the-Field, Chestnut Hill, Philadelphia, by the vested choir of that church, conducted by Captain A. Gordon Mitchell, organist and choir master. The part of Historia was sung by Mae Ebrey Hotz and the Christus music by Edwin Evans. This was the second performance of this work in this country, the first having been given by the same choir a few years ago. It was written in 1902 and is full of what is known as modern idiom, both in its melodic and harmonic construction. Its technical demands upon the voices, particularly the part of Christus, are very great, requiring considerable musicianship on the part of the soloists, because of the unusual intervals and sudden enharmonic changes of keys. The work is scored for full orchestra.

Matzenauer Sings Delilah in Paris

Margaret Matzenauer, according to a dispatch to the New York American, arrived in Paris just in time to appear in Samson and Delilah, coming from London at 8:15 in the evening and appearing on the stage of the opera in her traveling costume at 8:30. She received tremendous applause for her promptness and punctuality despite of difficulties.

Mme. MARGUERITE MELVILLE LISZNEWSKA

Triumphs with Cincinnati Symphony Orchestra

Receives ovation for playing of Schumann Concerto

The Post—Lillian Tyler Plogstedt

"Mme. Melville Liszniewska, who was the soloist, is a great favorite here, having a firmly established position as a splendid artist. Her reading of the concerto was marked by great poetic charm; her technical equipment, as usual, was flawless. She was received with great acclaim, and as an encore played the charming 'Vogel als Prophet' of Schumann."

Cincinnati Times-Star—J. H. Thuman

"Mme. Liszniewska plays with taste and musical refinement, with musicianship and technical accuracy. Especially was the second movement, which not time nor the change of custom can stale, an occasion of rare delight, a performance between soloist and orchestra such as Schumann might have hoped to realize. The first movement, too, was wonderfully well played, and the last movement was sweeping in its beauty and grace. What made the entire performance of the concerto a thing to be remembered with pleasure was not only Mme. Liszniewska's splendid effort, nor the orchestra's fine accompaniment under Reiner's baton, but the happy and sympathetic welding of the two into a musically superb whole."

The Commercial Tribune—Samuel T. Wilson

"If the program had any climax it was the Schumann concerto, which was exquisitely played by Mme. Marguerite Melville Liszniewska. The concerto is one of the most beautiful things written for piano and orchestra and lends itself singularly well to performance by a woman. Indeed, after hearing Mme. Liszniewska one might be tempted to wonder if a man could do it full justice. It is impossible to describe the delicate poetry of her presentation of the work."

Cincinnati Enquirer—Augustus O. Palm

"Mme. Marguerite Melville Liszniewska, during the few years that she has lived in Cincinnati has endeared herself personally, but what is far more difficult, she has asserted herself as a musician of brilliant attainments. As a chamber music unit she is excellent. As a recitalist she is always musically authoritative. Friday she added a charming performance of the Schumann concerto to her long list of achievements."

"She brings to the concert stage a facile technique, personal charm and poise, and a musical dignity and assurance resulting from years of residence in the musical centers of Europe."

Mme. Liszniewska will conduct

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Miquelle Scores with Schipa

Georges Miquelle, the French cellist, has been having a remarkably successful season. The first part of the year was given to a tour with Nellie Melba, which took him straight through to the Pacific Coast. Later he appeared with other artists and in joint recitals with Renee Longy-Miquelle, the musicianly pianist.

The following newspaper reviews, which appeared after a concert with Tito Schipa, tenor of the Chicago Opera, is an



GEORGES MIQUELLE

indication of the type of reception which has been accorded Mr. Miquelle in the press wherever he has appeared:

"Before an audience tumultuously enthusiastic and insatiable in its demands for encores, Tito Schipa, tenor, very materially assisted by Georges Miquelle, cellist, and accompanied by Frederick Longas, last evening presented a program which might be designated as typically Italian. . . . Miquelle is a cellist, who, though not heralded here as some others have been, stands high among the masters of his instrument. His tone is not remarkably large, but beautiful in quality, and there is an incisiveness and dramatic intensity in his style, which, although it never spoils the tone, vitalizes everything he plays and brought him enthusiastic appreciation in spite of the formidable competition. His cantabile playing was also a strong point, producing a tone of rich, warm, sympathetic quality, used with great discretion. It should be added that he showed speed of finger and wrist which gave his playing a violin-like lightness while retaining the warmth of the cello tone. He added encores, including

Spanish Serenade by Chaminade and The Bee by Schubert."—The Louisville Post.

"Worthily accompanying the great tenor was Georges Miquelle, cellist. His fingering is clean and free, and his instrument speaks with accent and power. In the sonata by Sammartini he showed a fine and serious conception of values, and later, in the group by Saint-Saëns, Glazounoff, Lalo and Popper, his agility and flexibility were fairly amazing. There is no lack of vitality and character in his tone, and he was accepted by the audience with almost as much enthusiasm as the star. Personally he has a gracious appeal, and compares favorably with other well known players of his instrument."—The Louisville Times.

"The assisting artist on the program was a young cellist, Georges Miquelle. His tones were clear and beautiful, reminding one more of a violin."—The Louisville Herald.

Trio Ragini Meets with Success

The Trio Ragini of India is at present on a tour through the Middle West. They stopped in Rochester recently and made converts of Albert Coates and George Eastman, both of whom were tremendously intrigued by the fascinating rhythms of the Eastern dances and the interesting tonalities of the old instruments. The trio consists of Ragini Devi, who sings the songs of India, dances its dances and plays upon the tamboura; Arjun Govind, who has been called the "Kreisler of India" for his great virtuosity upon the zitar, and Sarat Lahiri, who plays upon the esraj and who explains the program.

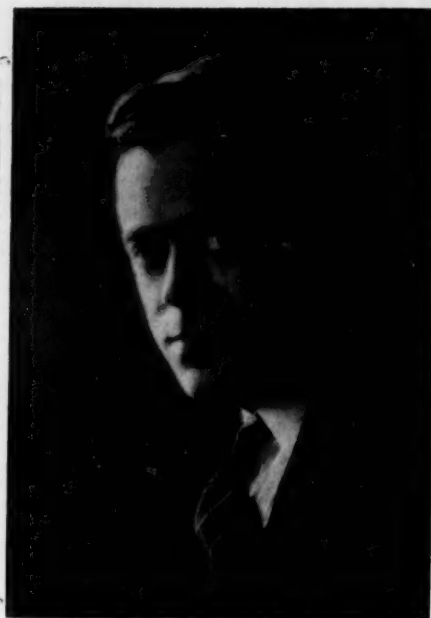
This interesting organization has several times given demonstrations of its work at the Anderson Galleries. On Sunday evening, April 27, it will finish its first big tour with an appearance at the Booth Theater.

Regneas Programs for Music Week

Joseph Regneas announces two concerts of American compositions with the composers at the piano, to be given in celebration of Music Week, at Town Hall. The first will be a song recital by Betsy Ayres, soprano of the Capitol Theater, on Monday evening, May 5, at 8.30 p. m. The second will be an artists' recital, Friday, May 9, at 3 p. m., given by Louise Hubbard and Alice Godillot, sopranos; Mary Potter, contralto; Everett Clark, Charles Stratton, Lewis Williamson, tenors; with the composers at the piano, namely, Robert Braine, Gena Branscombe, Pearl Curran, William Arms Fischer, Fay Foster, Frank La Forge, Mrs. Edward MacDowell (for her husband), Charles Fonteyn Manney, Charles Gilbert Spross, Harriet Ware, Mana-Zucca, Frederick Vanderpool.

Stokowski Fellow of Royal College of London

The Prince of Wales, in his capacity as President of the Royal College of London, has nominated Leopold Stokowski a Fellow of that historic institution. The news was received in a letter to Mr. Stokowski from Sir Hugh Allen, director of the College, who wrote from London on April 2. Stokowski was born in London and is a graduate of the Royal College, as well as of Oxford.



FREDERIC TILLOTSON,

the popular pianist of Boston, sails for Europe on the Scythia, April 27, remaining for about five months. The major part of his stay abroad will be devoted to coaching with Tobias Matthay, the celebrated piano teacher of London. Before returning to this country next fall, Mr. Tillotson will probably be heard in London, Paris, Berlin and Amsterdam. During the last three months of the current season, this pianist has filled twenty-five concert engagements in New England alone. Next season Mr. Tillotson will give recitals in New York, Boston and Chicago.

Jean Gerardy's Dates

Jean Gerardy, the Belgian cellist, played at the home of Clarence Mackay on April 21, and was scheduled to play at the Waldorf-Astoria Hotel, under the auspices of the Harlem Philharmonic Society, this morning, April 24. He will also appear May 6 at the Newark Festival, and May 15 at Jersey City with John Charles Thomas and Lisa Roma for the benefit of Christ Hospital.

Mr. and Mrs. Gerardy will sail for Europe on the S. S. Majestic on May 17. The cellist returns to America for another concert tour on January 1, 1925, under the management of R. E. Johnston.



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TOWN HALL, NEW YORK

New York Herald
W. J. Henderson

In many respects one of the best and most talented young pianists heard here in some time. Virility and great power, musical insight, an astonishing command of finger technic, together with feeling and imagination.

New York Times
Richard Aldrich

An analytical mind and a poetic personality. Her sense of rhythm is marked and she has the gift of expressing her composer musically.

New York Sun and
Globe
Gilbert W. Gabriel

Picturesque personality . . . there was mystery about her interpretations . . . there is big expressiveness in her playing. . . . An artist of fire.

New York Tribune
F. D. Perkins

Talent far beyond the measure displayed by the average, a combination of technique and expressive power that captured and held the interest through Handel, Brahms, Liszt, Scriabin and Chopin.

STUDEBAKER THEATRE, CHICAGO

Chicago Daily Tribune
Edward Moore

The most interesting young talent of the season. She was startling. She has both fire and restraint, an uncommonly fine pair of hands, and first class musical sense. She played a fascinating Scriabin group. She is on the way to a notable reputation.

Chicago Evening
American
Herman Devries

Gradowa is an extraordinarily talented young woman. Her greatest and most valuable asset is her artist-nature. She is a "born" musician-artist. But to this native gift she has added the benefit of very good training. Gradowa's playing of Franck's Prelude, Chorale and Fugue, a magnificent composition, was intelligently read, a conception adult and well-nigh inspired.

New York American

Gradowa has asserted her right unequivocally to be ranked with the best.

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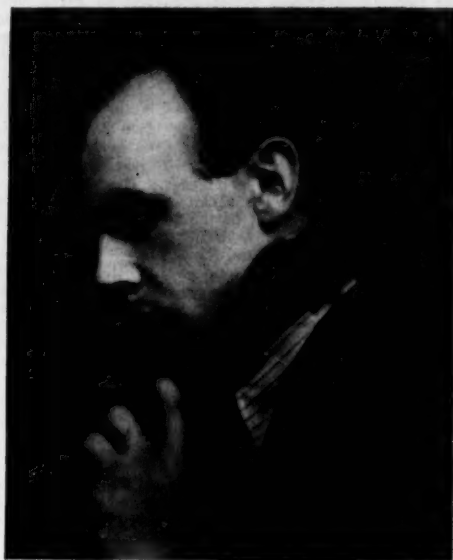
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A Talk with Paulo Gruppe

Calling unexpectedly upon Paulo Gruppe the other morning, we were using all of our inherent deductive ability in concluding from the position of a letterbox jammed full of mail in the hall below, the most likely floor upon which to find our artist when a few rapid passages running the



De Witt Ward photo

PAULO GRUPPE

gamut over the cello and then some of the beautifully formed phrases of the Schumann concerto struck our ear and of course made the task at once clear and simple.

We found Mr. Gruppe in his studio apartment near Central Park giving a little matinal tuning up practice to his already impeccable technic and consequently in pleasant loquacious mood.

After stating our wishes to gain some of Mr. Gruppe's views on things in general we were much facilitated in choosing our subject by the personal touch that permeated every thing surrounding him in the studio. Nothing conventional nor anything bizarre or studied met our gaze. A number of masterful oil paintings by his father, the famous landscape painter, and other artists, enjoyed positions of vantage along with a bit of statuary. A number of arm chairs with a bureauful of fingerworn books, three cellos as far as I could count, and a piano, of course, together with autographed photographs showing the esteem in which he is held by some of his distinguished brother and sister artists completed the arrangements.

One gained the impression of a man well travelled in different countries, who, when nervously exhausted from a strenuous day's work, could sit down in this room and draw renewed strength from every object his eye chanced to light upon.

When asked whether he liked travel Mr. Gruppe replied that, having done so since his earliest childhood, it was part of his very life. He would remember to his dying day his first trip alone and away from home. The family then living in Holland, it was young Paulo's earnest desire to continue his advanced cello studies with a certain famous teacher in Berlin. Money being scarce, railroad fares for two were not to be thought of, and after arrangements had been made by mail with both teacher and lodging house by the anxious parents, Paulo set off on his trip alone to the foreign city and country. A great struggle went on in the heart of the lad of thirteen that early morning of farewells. A struggle between ambition and fear. Mother said: "You had better stay home." Paulo said: "I will go." Assuming a courageous bearing, he went. An artist's life it appears is generally jammed full of experiences as the one above. At least Mr. Gruppe says that he could fill a book with them.

Noticing a large autographed picture of Thomas Edison we asked what he thought of our great electrical wizard. A great genius!

"I had the honor of meeting him years ago when I had made some records for the Edison Company. When I arrived at his laboratory in Orange I was made to wait a very long time as Mr. Edison was in an important conference with his engineers. After one hour had elapsed and I heard from the genial chief engineer that Mr. Edison was going out to lunch, I, with the youthful temper of a boy of seventeen, threw diplomacy to the winds and asked the chief to inform Mr. Edison that I was leaving also. That very excellent and intelligent man spoke to Mr. Edison, but I am now sure that it was in an entirely different way and managed to gain for me an immediate interview.

"Mr. Edison struck me then as being a very modest but alive looking man and, as I believe that I must have expected to see lightning flashing around his head, I only saw the merry twinkle in his clear blue eyes. His eyes, by the way, seemed to me to reflect his genius.

"He said: 'Well! young man, I understand you came from Holland.' After I had told him that this was indeed so, he added reflectively: 'Well! Holland is a wonderful country, but it is a damned flat country!'

Mr. Gruppe is working up several new compositions for his next season's concerts, and firmly believes that all artists in America should play at least one good American composition on every program they give. He is anxious to look through any new works that may be sent to him and

use one if possible at his next recital in Aeolian Hall the coming season. The American public is so generous that it never claims anything for itself. Why, any artist appearing in France for example would be courting sharp criticism if he were so thoughtless as not to include a French composition on his program. And the French, who are right in all matters of "savoir vivre," are also right in this.

Mr. Gruppe claims the distinction of having been the first cellist ever to give an evening devoted entirely to cello literature in America. This happened at his very first appearance in New York at the old Mendelssohn Hall, now torn down. It happened through the sudden indisposition of his co-recitalist, a Spanish pianist, that Mr. Gruppe took on the whole evening alone and that very act found favor with the press. One single daily, however, went into rhapsodies of praise for the pianist's playing of his Beethoven sonata. As this artist was ill in bed at the time, he confided to me that it was the easiest concert triumph he had ever gained.

E. V. R.

Ruth Julian Kennard's Pupils in Recital

Those who journeyed down to the Waldorf-Astoria on Friday afternoon last, despite the heavy rain, were well repaid for so doing. One of the most delightful, little recitals that the writer has been privileged to hear this season was given in the white and gold room, under the direction of Ruth Julian Kennard. All the boys and girls, ranging from the age of three to eight or nine, did exceptional work in a demonstration of the Perfield System, which is based upon "Inner Feeling, Reasoning and Drills." Much interest, however, centered in the work of a three-year-old little girl—a mere baby—who played, sang and distinguished different bird calls when played on the piano by Mrs. Kennard. The other children, besides demonstrating the principals of the Perfield work, played charmingly several pieces, some of which were their own original compositions.

Mrs. Kennard has a manner of a certain charm and appeal that makes one realize why the children do such excellent work. She introduced Effa Ellis Perfield, who was present and who made an interesting address at the close of the program, saying that if it were not for this extremely gifted woman, the Perfield work would not have been possible, a tribute that Mrs. Perfield acknowledged modestly.

Chicago Musical College to Move to New Building

After April 29 the Chicago Musical College will be located at its new building, Steinway Hall Building, 64 East Van Buren street, Chicago, between Wabash avenue and Michigan avenue. This is a twelve-story building with electric light and heating plant, both of the most modern description. Originally constructed for musical purposes the new home of the Chicago Musical College has been remodeled at an expense of \$100,000.00, so that it forms now the most sumptuous and commodious building of its kind in the country. It contains a fine theater and music hall, accommodating 800 people, as well as a small recital hall; five organs have been installed for the use of students and every effort has been made by the institution to insure the comfort of its patrons. One of the chief attractions is the easy accessibility of the new building, which is a few steps from the elevated railroad, the Michigan avenue buses, the street car lines running to all parts of the city, and to the Illinois Central railroad station at Van Buren street.

Philharmonic Notes

The New York Philharmonic Orchestra played exactly one hundred concerts in its eighty-second season, which was concluded on April 17 with a special performance of Beethoven's ninth symphony and a Bach cantata, in conjunction with the Schola Cantorum, under the direction of Willem Mengelberg. Sixty-four subscription concerts were given in New York City and six in Brooklyn. There were ten concerts for students in Carnegie Hall, under the direction of Mengelberg, Van Hoogstraten and Hadley, all of whom contributed their services gratis to this series. There were two concerts for members of the Philharmonic Society given at the Waldorf-Astoria, and two Bach-Beethoven concerts with the Schola Cantorum. The Philharmonic played under the direction of Mr. Van Hoogstraten in Plainfield, Bridgeport, New London, New Haven, Northampton, Worcester, Holyoke, Hanover, Boston and Princeton, and under Mr. Mengelberg's leadership in Philadelphia, Washington, Baltimore, Lancaster and Pittsburgh.

Thirty-three soloists appeared with the Philharmonic in the course of the past season. They were William Bachaus, Harold Bauer, Ossip Gabrilowitsch, Percy Grainger, Wanda Landowska, Mischa Levitzki, Yolanda Mero, Elly Ney, Mitja Nikisch, John Powell, Ernest Schelling, Alexander Siloti and Antoinette Szumowska, pianists; Carl Flesch, Samuel Gardner, Scipione Guidi, Cecilia Hansen, Bronislaw Huberman, Paul Kochanski, Erika Morini, Albert Spalding, Jacques Thibaud and Efreim Zimbalist, violinists; Felix Salmond, Leo Schulz and Cornelius Van Vliet, cellists; Alma Beck, Roa Eaton, Dusolina Giannini, Arthur Hackett, Nina Koshetz and Joseph Schwarz, vocalists; Wanda Landowska, harpsichordist, and John Amans, flutist.

The eighty-third season of the Philharmonic will open with a pair of concerts at Carnegie Hall on Thursday evening, October 16, and Friday afternoon, October 17, under the direction of Mr. Van Hoogstraten. These will be followed by a New England tour, beginning at Stamford, Conn., October 18. Mr. Hadley will conduct one concert in each series next season, and Mr. Mengelberg will assume leadership in the second half of the season.

At the recent annual meeting of the Philharmonic Society four directors to serve for five years were re-elected. They were Frank L. Polk, Elihu Root, Nelson S. Spencer and L. E. Manoly. The board of trustees also was re-elected, the membership comprising Frederic A. Juilliard, Nelson S. Spencer, Charles Triller, Clarence H. Mackay and Otto H. Kahn.

Jessie Fenner Hill Studio Notes

Julia Silvers, who three seasons ago made her debut in a principal role with the Greenwich Village Follies, has signed her third consecutive contract with the owners of that production. Her beautiful voice and her fast growing personality, plus her ability to sing through long seasons without interruption, have won the confidence of her managers. Mrs. Fenner-Hill is highly gratified with the commendatory reports from the press of Miss Silvers' singing.

Anne Staudt, soprano, a new comer before the public, sang in concert, March 29, in Reading, Pa. Possessed with a clear soprano voice and nice sense of interpretation, she made a decided impression with her program.

Amelia Coleman, contralto, has been engaged as a member of the quartet of the Summit Avenue Baptist Church of Jersey City.

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NEW YORK CONCERTS

APRIL 12

Hanna Van Vollenhoven

Hanna Van Vollenhoven, composer-pianist, was heard in her second recital of the season at Aeolian Hall, Saturday afternoon, April 12. She opened her program with the two Brahms rhapsodies, F minor and B minor, giving them a colorful and spirited rendition. The Schumann Papillons was rendered with grace and lightness and there was variety and contrast in the various sections. Miss Van Vollenhoven has not only technical skill but true musical feeling and refinement of style, and good tone. She plays with sincerity of expression and seriousness of purpose and individuality. A third group contained a Schubert impromptu, a Chopin impromptu and a Chopin scherzo. The concluding group began with Gerard Tonnin's Chanson d'amour, which was a pleasingly melodious number. Godowsky's arrangement of Si Oiseau j'étais, by Henselt, was played with fluency and charm. One of Miss Van Vollenhoven's compositions, The Rabbit, was played by request, and again delighted the audience. Liszt's Mephisto Waltz was brilliantly executed.

The audience received the artist cordially and several encores were granted.

The Mail commented, "Musical feeling and a sure sense of design were delightfully in evidence throughout Miss Van Vollenhoven's performance."

APRIL 14

Beethoven Association

This Aeolian Hall concert offered plenty of fine musical enjoyment for a large audience. First, Josef Hofmann and Efrem Zimbalist gave a lovely reading of the Beethoven sonata for piano and violin, op. 30, No. 2, then Hofmann followed with a notable rendering of Schumann's Carnival, and the climax of the evening was the finished and feeling performance of Beethoven's C minor trio, by Messrs. Hofmann, Zimbalist and Felix Salmond.

APRIL 15

The Philadelphia Orchestra

An unusual and splendid program, ranging from Bach to Stravinsky, brought to a close the New York season of the Philadelphia Orchestra, Leopold Stokowski conductor, at Carnegie Hall, Tuesday evening. Three Russian numbers comprised the first half, headed by Rimsky-Korsakoff's Russian Easter overture, La Grande Pâque Russe. All the gorgeous coloring of this composition, barbaric in its splendor, was displayed in a brilliant and impressive performance. There is clever orchestral technique in the various choirs and the brass section particularly had ample opportunity to prove its virtuosity. The entr'acte from Mousorgsky's opera, Khovantchina, is a dirge of tragic power consisting of but fifty-one measures. It depicts a banished prince on his way to exile, passing through a public square amid the mournful tolling of bells and the lamentations of a chorus. The throbbing measures of despair and vast loneliness, the sombre intensity of mood, were faithfully portrayed by Stokowski and his men.

The feature of the evening, for the majority perhaps, was Stravinsky's Renard, a burlesque from Russian folk tales. This hilarious bit of buffoonery was first performed at an International Composers' Guild concert in the Vanderbilt

Theater last December, at which time it was enthusiastically received, the audience calling for a repetition. Stokowski, who conducted at that time, presented it again with practically the same players and singers—a chamber orchestra of strings, wind and percussion, with Jose Delaquerriere and Harold Hansen (tenors) and John Barclay and Hubert Linscott (basses) personifying the Cock, the Fox, the Cat and the Goat, with Carlos Salzedo at the piano. Although this clever piece of satire, excellently performed, was much appreciated by the huge audience, it was heard to disadvantage in so large a place as Carnegie Hall. The humor of it, which is typically Russian, is more suited to a smaller, more intimate theater, for which it was originally intended. However, the audience was greatly amused and applauded frantically.

The Schumann symphony in D minor, which W. J. Henderson called "Schumann's nuptial hymn," was given a richly expressive and sympathetic performance. The beautiful melodies were sung with emotional warmth and purity of tone by the stringed instruments, especially in the romance and the trio of the scherzo, and the exuberance of the finale was infectious. The smoothness and beauty of tone, the well-nigh flawless technique and the ready response of this orchestra to the conductor's slightest wishes are indeed a joy. The interpretation of the symphony was one of admirable finish and charm.

A fitting climax was the Bach Passacaglia in C minor, orchestrated by Stokowski. It is a magnificent transcription of one of the towering works of that great genius, Bach. Stokowski has employed the full resources of the entire orchestra and the result is one of sweeping grandeur. The splendor of orchestral coloring, the power and the sonority were gripping. Moreover, Stokowski was an inspired and eloquent interpreter. Bach is said to have written this work under the influence of the organist Buxtehude, and it is related that Bach once walked over 200 miles to hear this remarkable organist play. One hearing the concert Tuesday night could readily understand how, had Bach lived in this day, he would have undertaken a similar journey to hear such a superb transcription so splendidly performed.

The Rubinstein Club

An interesting program was given by the Rubinstein Club, Mrs. William Rogers Chapman, president, in the roof parlors of the Waldorf-Astoria, Tuesday afternoon, April 15. The club is educating musically three children from Brooklyn, all of whom were heard in piano solos. Anita Rabinowitch played with clarity and grace and fluency two movements of the Mozart sonata in D major. Dora Khautin, from the Music School Settlement, showed excellent rhythm and musical feeling in a Mozart theme with variations and the Paderewski minuet. Ruth Johnson, from the Sunshine Home for Blind Babies, rendered with surprising accuracy and assurance, and with good tone and musical instinct six variations by Beethoven, and a Chopin waltz in B minor. All three of these children, all of whom appeared to be under twelve years of age, showed unusual and promising talent.

Estelle Lieblich sang a group of songs including Silesian Lullaby, Kienzi; Carnival, Foudrain; Pastoral, Carey. She interpreted each number with her well known artistry and refinement of style. Two of her pupils, both of whom are Metropolitan Opera artists, were also presented and were a credit to her teaching. Joan Ruth sang the delightful Straussiana (arranged by Miss Lieblich for Frieda Hempel) with a clear, flexible soprano voice. Marcella Roesler gave with dramatic effect the Suicidio aria from La Gioconda and an aria from Cavalleria Rusticana. In a duet from Mozart's Le Nozze di Figaro the voices of Miss Lieblich and Miss Roesler blended beautifully. Astrid Fjelda's lovely soprano voice and artistic style were pleasing in a group of Norwegian songs, with Walter Golde playing colorful and sympathetic accompaniments. Marguerite Potter was much

enjoyed in her presentation of excerpts from her lecture recitals, giving songs of the Southland by New and Rogers and arrangements by Krehbiel and Burleigh, with Jane Hampson at the piano.

Mr. Chapman was present and spoke briefly to the members and their guests. Heartly appreciation of the entire program was evidenced.

The twenty-first annual White Breakfast of the Rubinstein Club will be given on May 10, and the last evening choral concert of the season is April 22, when new songs will be rendered by the club, and the assisting artists will be Ralph Errolle, tenor, and Benno Rabinowitch, violinist.

Crystal Waters

"Crystal Waters—Singer of Songs—Her Debut." This was the heading of the Town Hall program on Tuesday afternoon. Miss Waters has a voice of considerable range. The quality is best in the upper register. The vocal production is excellent and she has a certain ability to color the voice according to the mood of the song. She sang songs in Italian, German (Wolf, Schubert and Schumann), French (Chapientier, Faure and Ravel), in which her diction was especially good, and a group of English songs at the end which included Bullock, Toye, Engel, Strickland and Clarke. Miss Waters tells the story of a song very well indeed. Evidently the good sized audience which heard her also thought so, for applause was frequent and plentiful. Her debut was distinctly auspicious. At the piano she had the valuable assistance of Coenraad V. Bos.

APRIL 16

Luisa Tosi

Luisa Tosi, an Italian soprano new to New York, gave a recital at Aeolian Hall on Wednesday evening, which had for cornerstones Caro nome from Rigoletto, Una voce poco fa, from The Barber, and Benedict's Carnival of Venice variations. From this it may be correctly deduced that she is a coloratura soprano. Her voice is agreeable in quality and she executes florid music with considerable assurance and exactness. The audience appeared to like her and applauded her singing heartily. She was ably accompanied by Wilfrid Pelletier.

APRIL 17

Clarence Eddy

Clarence Eddy, dean of American organists, played his first recital in some seasons in New York, at Town Hall on Thursday evening, on the new Speyer Memorial Organ. His program included the G minor fantasia and fugue by Bach, an Ave Maria by Bossi, and a number of American and British compositions including a thoroughly interesting sonata by James H. Rogers, Ernest Hawke's Southern Fantasy dedicated to Mr. Eddy, which introduces a number of well known tunes from Dixie, and numbers by H. S. Stoughton, the late Edward I. Horsman, Cyril Jenkins, Carl McKinley and Wolstenholme.

Mr. Eddy's playing needs no fresh praise in this place. He has been a master organist for half a century past, and still has that unflinching taste in the choice of combinations which always distinguished his work. Nor has his advanced age in any way lessened his technical mastery of the instrument. A large audience assembled to hear him and did not fail to manifest its thorough pleasure in his masterful playing.

APRIL 20

Young Men's Symphony Orchestra: Lois Phelps, Soloist

The Young Men's Symphony Orchestra, just completing its twenty-second year of existence, gave the final concert of its season, at Aeolian Hall on Sunday afternoon. The organization, founded by the late Alfred H. Seligman, provides orchestral training for young musicians. Paul Henneberg is the leader and has brought his players to a notable pitch of excellence. There was nothing to apologize for in the whole concert, the musicians under Mr. Henneberg's able direction doing the Jupiter symphony of Mozart and the Roman Carnival Overture of Berlioz with accuracy, precision and real feeling for the music. Mr. Henneberg proved, too, that he could impart his knowledge to others. The opening overture, Oberon, was directed by Moshe Paranov, a pupil of the conductor, who led with assurance and effectiveness. The soloist was a young girl, Lois Phelps, who played the Grieg piano concerto accompanied by Mr. Henneberg and his men. The young soloist displayed real pianistic talent. All in all, the concert was one of the most successful ever given by the organization and was heartily appreciated by a large and demonstrative audience.

Sunday Symphonic Society

At the George M. Cohan Theater last Sunday, the fifth concert of the Sunday Symphonic Society was held, with Marcel Salinger, baritone, as soloist. The orchestra has been increased to seventy musicians, under the direction of Josiah Zuro. It has been decided to give these concerts every two weeks in order that more ambitious programs may be offered and a longer time given in their preparation. The new home for the symphony for the time being will be the George M. Cohan Theater, the first four concerts having been held at the Criterion. These concerts have proven a great success, and each week the list of contributors has increased. The musicians and all connected with the enterprise have given their services free, and these generous contributions are for the necessary expenses.

Chaliapin

Chaliapin sang to a sold-out house at the Metropolitan on Sunday afternoon. After his usual custom, he announced each song by the number corresponding to its place in the books of words distributed to the audience in advance. They were as follows: Doubt (Glinka), Aria from A Life for the Tsar (Glinka), Ballad (Rubinstein), Aria from Don Juan (Mozart), The Two Grenadiers (Schumann), The Government Clerk (Dargomizhsky), Oh, could I but express in song (Malashkin), The Singer (Poushkin), The Swan (Grieg), Persian Song (Rubinstein), Volga Boat Song, Song of the Flea (Moussorgsky), Moscow Dancing Song,

EUSEBIO
CONCIALDI
BaritoneWINS NEW YORK AND CHICAGO CRITICS
AND PUBLIC IN RECITAL

Chicago, March 24, 1924

Mr. Concialdi, another highly sincere artist, sang a group of Debussy, Brahms, and an exceptionally attractive item by Respighi, with excellent voice and taste.—Chicago Tribune, March 25, 1924.

I heard Mr. Concialdi's second group, presenting Debussy's "Romance," Brahms' "Wie Melodien zieht es" and Respighi's "Invito alla Danza," three songs of contrasted mood and idiom, all three interpreted with uncommon intelligence and refinement of musicianship. The diction of all three was carefully polished and clean. The Debussy "Romance" deserves special mention, for it was given with great charm and delicacy. After the Respighi "Invito," Mr. Concialdi returned, in response to warm applause, to sing the Maseur "Legende de la Sange" from the "Jongleur de Notre Dame," by which he added to his already established success. Concialdi's improvement is noteworthy, above all from the standpoint of vocal style.—Chicago Evening American, March 24, 1924.

A singer of greater routine is Eusebio Concialdi, who was heard in the Playhouse. He gave the "Credo" from "Otello" with fine appreciation of its sardonic mood and realized vividly its splendid vocal opportunities. We have heard it better this season only from Josef Schwartz.—Chicago Herald-Examiner, March 25, 1924.

Big Concialdi sang songs by Debussy, Brahms, and Respighi with a resonant tone, with artistic interpretation, and with clear enunciation in French, German and Italian.—Chicago Daily News, March 25, 1924.

New York, April 8, 1924

Eusebio Concialdi, a baritone, gave a recital last evening at Aeolian Hall. He was most at home in the operatic numbers, which he sang with spirited declamation. The Cavatina from the "Barber of Seville" won him warm applause, while the "Credo" from Verdi's "Otello" again disclosed his familiarity with the style of the Italian opera repertoire.—New York Times, April 9, 1924.

Singing with no little expression, Mr. Concialdi displayed a voice of very fair size. The familiar Cavatina from "The Barber of Seville" went very well, sung with much expression and gusto and Mr. Concialdi was called on for extra numbers.—New York Herald, April 9, 1924.

Almost as euphonious as his name was the singing of Eusebio Concialdi, whose evening recital at Aeolian Hall stirred a not over-large audience to frequent and spontaneous applause. Mr. Concialdi hails from Chicago, but the traditional raucous voice of that city evidently have not lodged themselves in this singer's throat. He has a voice of warm, rich quality. He produces it smoothly and artistically, and even in loud passages he retains his characteristic vocal mellowness. As an interpreter, Mr. Concialdi's range is wide, extending from old English and Italian numbers to American, German and French songs, and climaxing in such formidable operatic arias as the "Drinking Song" from Thomas's "Hamlet," the "Legende" from "The Jongleur de Notre Dame" and the "Cavatina" from "The Barber." In all those selections Mr. Concialdi exhibited marked ability to set forth the mood of the texts and the artistic intent of the music. He dictioned all his languages excellently. He is a concert recitalist of unusual talent.—New York American, April 9, 1924.

Mr. Concialdi has had experience elsewhere than in New York, as was suggested by the assurance with which he sang the "Drinking Song" from "Hamlet," Figaro's air from the "Barber of Seville," the "Legende" of the "Jongleur de Notre Dame," and the "Credo" from "Otello." Accompanied by Solon Alberti, the singer added several groups of lyrics from the Italian, German, Russian and French repertoires, of which the Brahms "Wie Melodien zieht es" stood out with particular interest because of the sincerity and simplicity of its presentation.—New York Evening Telegram, April 9, 1924.

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Massenet's *Elegie*, *Aria* from Gounod's *Faust*, and a French song entitled *The Sound of the Horn*, of which this critic was unable to understand the name of the composer as Chaliapin announced it, owing to the cries from all parts of the house—in Russian—calling for this or that national favorite. One would like to record the name of the composer of this French song, for it was a lovely thing.

Needless to say, Chaliapin sang magnificently. That is the only word that seems to cover the ground, and his big, robust good nature and friendly manner no doubt add much to his popularity. The fine sonority of his voice is enhanced by his notable musicianship, the care and beauty of his phrasing, and the intense dramatic appeal he is able to infuse into nearly everything, not to speak of his acting, especially in the comic numbers.

Assisting artists were Rudolf Polk, violinist, who opened the program accompanied by Waldemar Liachowsky and scored a decided success with the audience, which showed itself willing to let Chaliapin wait by demanding that Mr. Polk play an encore; and Feodor Koenemann, Chaliapin's accompanist, a pianist of skill as well as a composer, who played several numbers and, like Mr. Polk, several encores. Mr. Polk also added his artistry to Chaliapin's offerings by very tastefully playing two violin obligatos, one of them to Glinka's *Doubt* and the other to Massenet's *Elegie*, in both cases subduing the violin and playing in sympathetic understanding of Chaliapin's interpretative intentions.

Julius Bledsoe

Julius Bledsoe, negro baritone, made an excellent impression at his debut song recital in Aeolian Hall on Sunday evening. He is a medical student at Columbia University but, despite the necessity to devote the greater part of his time to the study of medicine, he likewise has employed time and attention to the cultivation of his beautiful vocal organ, which revealed at this recital ample strength, an unusually pleasing tone, and, what is most important, intelligence. Aside from all this, Mr. Bledsoe's diction in Italian, French, and German was surprising to his numerous listeners.

His program opened with *Amarilli Mia Bella*, Caccini, and *See the Raging Flames Arise*, by Handel. Group II was devoted to French and German numbers, comprising: *Je ne veux pas autre chose*, Widor; *Chevauchée Cosaque*, Fouldrain; *Schubert's Der Wanderer*, as well as two songs by Dvorak—*Mein Lied Ertoet*, and *Freier der Zigeuner*. Next came *Vision Fugitive* from Herodiade, Massenet. His fourth group contained English songs: *The Sea*, MacDowell; *Falmouth Town*, Shaw; *Pleading*, Elgar; and *Love Went a Riding*, by Bridge. To close with he rendered with unusual charm four Negro Spirituals: *They Led My Lord Away*, arranged by Polak; *Boat Song*, arranged by Gaul; *He Rose*, arranged by Polak; and *Stay in the Field My Warrior*, arranged by Mitchell.

The sympathetic and artistic piano accompaniments of Emil J. Polak won much admiration.

An "Evening of Columbia Music"

An "Evening of Columbia Music," comprising original compositions by the faculty and students of the department of music at Columbia University, will be held on Tuesday, April 29, in Horace Mann Auditorium, under the auspices of the Institute of Arts and Sciences and the Institute of Musical Art. The program will be representative of Columbia's musical production, the student offerings including: *Trio* for cello, clarinet and piano, by Willard Rhodes, Defiance, Ohio, winner of the Cortot scholarship; piano compositions by Marion Morrey, Columbus, Ohio, Julian de Gray, Ramsay, N. J., and Edward Robinson, 823 Hunts Point Avenue; variations for string quartet by the class in orchestration. The faculty will contribute choral numbers by Profs. Walter Henry Hall, Seth Bingham and Bassett W. Hough. A clarinet sonata by Prof. Daniel Gregory Mason, head of the department, will also be played. The composers will have the assistance of Gustave Langenus, clarinet, and the full Columbia University Choir. Prof. Bingham is directing the concert.

Fitchburg Festival Announcement

The spring festival of the Fitchburg Choral Society will take place in the City Hall on Monday, April 28, and Wednesday, April 30, with Agide Jacchia as conductor. The One Hundred and Fiftieth Psalm by Cesar Franck will open the first program and will be given in honor of Nelson P. Coffin, conductor of the society for fourteen years, who died last year. Olga Samaroff will be soloist for this concert. At the matinee on April 30 an orchestral program will be given by forty-one members of the Boston Symphony Orchestra, with Elizabeth Amsden, soprano, as soloist. For the third and last concert Mr. Jacchia will conduct Horatio Parker's *The Legend of St. Christopher*, the soloists for which will be Della Baker and Master Daniel Rollins, sopranos; Robert Quait, tenor; Byron Hudson, tenor, and Norman Jollif, bass-baritone.

Fred Patton Has Extensive Repertory

Fred Patton is known as a singer with an extensive repertory. He has sung the great oratorios and most of the more important modern choral works and his recital programs include songs of all ages and periods, in many languages. Asked how he got such a varied repertory, his reply was immediate and in a tone of the utmost conviction. "Study," was the answer. "The singer must never cease to be a student. That is an old maxim but it certainly goes. And besides to learn some new thing every day is one way of keeping young."

Lisa Roma Booked for Syracuse Festival

Lisa Roma, soprano, is booked for two appearances at the Syracuse Festival. On the afternoon of May 8 she will be heard in recital with John Charles Thomas, and in the evening there will be an appearance with Beniamino Gigli. The Metropolitan Orchestra has been engaged for this festival. Miss Roma will sing in Jersey City, N. J., May 14. This popular singer is an artist pupil of Giuseppe Boggetti.

La Charme Sings in Paris and Brussels

Maud la Charme, coloratura soprano, gave a successful concert in Paris on March 15, and April 1 she was equally

successful in an appearance in Brussels. She has been engaged for several appearances in Brussels.

METROPOLITAN OPERA

(Continued from page 5)

Metropolitan brought forth a brilliant cast, which sang to an audience that filled every available space and gave the artists one of the biggest demonstrations of the entire season. *Il Trovatore*, one of the most popular of all of Verdi's operas, was never more effectively offered than on Saturday, its first, last and only performance this season. The occasion marked the debut of Rosa Ponselle as Leonora. It is a role that is particularly suited to this marvelous voice and no doubt next season Metropolitan Opera goers will have the opportunity of hearing Miss Ponselle in it many times. The Azucena of Mme. Branzell was equally effective. Martinelli singing Manrico, Danise as the Count and D'Angelo as Ferrando, rounded out a cast which would be difficult to excel in any opera house. The conductor for the occasion was Roberto Moranzoni. The occasion of the closing of the Metropolitan season also marked the last performance under the conductorship of Moranzoni.

SUNDAY NIGHT CONCERT.

The final Sunday night concert of the season brought forth a long list of artists with two visiting ones—Josef Borissoff, violinist, and Leonidas Leonardi, the pianist. Both of the latter scored a fine success at the audience's hands. Mr. Leonardi was heard in the Bach toccata and fugue and the Liszt ballade, No. 2, and Mr. Borissoff rendered the Scriabin etude, op. 2, No. 1, his own valse staccato, and *La Clochette*, Paganini-Kreisler. The singers, in selections from *La Forza del Destino*, *Cavalleria Rusticana*, *L'Elsir d'Amore*, *Carmen*, *Rigoletto*, *Manon Lescaut*, *Tannhauser*, *Romeo and Juliette* and *Lucia di Lammermoor*, were: Charlotte Ryan, Laura Robertson, Orville Harrold, Flora Perini, Arnold Gabor, Grace Anthony, Phradie Wells, Raymonde Delaunoy, Rafael Diaz, Minnie Egner and William Gustafson. Paul Eisler and Karl Riedel were the accompanists.

Dr. Russell Gives Good Friday Program

Alexander Russell, concert director at Wanamaker's, pleased a large audience at his Good Friday organ recital given at Wanamaker's auditorium. He played the following program: prelude and fugue in F minor, Handel; choral prelude on *Passion* hymn and air from suite in D, Bach; *Ave Maria*, Arkadelt; *March Funebre et Chant Seraphique*, Guilmant; Good Friday music from *Parsifal* and *March to the Castle of the Holy Grail*, from *Parsifal*, Wagner; *Grand Chorus Magnus Hosanna*, Dubois. Dr. Russell lent interest to the various numbers by preceding each with brief explanatory remarks. His interpretations were admirable and his registrations were varied and effective. The Wagner numbers, played without a break, were especially impressive. Dr. Russell plays with a full understanding of the resources of the organ and reveals keen artistic sense. His hearers manifested genuine appreciation.

American Pen Women to Meet

The American League of Pen Women of the United States opened its three-day convention, April 23, in Washington, D. C., at the Shoreham Hotel. This League includes not only the successful authors, but composers as well. Some interesting programs will be given during the convention. On Friday night, April 25, a program will be given at the Arts Club which will be largely musical in character. Mrs. H. H. A. Beach will be present, also Gena Branscomb and Phyllis Fergus. Jules Falk, the violinist, will play Gena Branscomb's violin sonata and Phyllis Fergus will give her own Musical Readings. Among the numbers which Miss Fergus will present will be *When I Ain't Got*

You, Ain't It Fine Today, *Lie Awake Song* and *Judy Me Darlint*. This program will be broadcasted from the WCAP station. Saturday night will be stunt night in the Shoreham Hotel ballroom, and Phyllis Fergus will again take part in this occasion.

Civic Work by the Symphony Society

The time has come when symphony orchestras are no longer considered to be merely toys for the amusement of the aristocracy and idle rich, and especially in America do the symphonies turn their attention to public work of all sorts so that they are everywhere becoming civic assets, or, indeed, national assets. An example of the work that is being done was given not long ago when a number of scholarship high school pupils of the Symphony Society of New York gave a demonstration of their work. Throughout the winter twenty-five lessons each have been given to seventy-two high school students by the first instrument players of the orchestra, the expense being contributed by the directors of the Symphony Society. The excellence of the performance proves how valuable this effort is.

The society also provides a pension and sick fund, and it was recently announced that the late Mrs. Sturges Coffin, for many years a member of the society, had left a bequest in her will of \$10,000 to be applied to this fund.

A further announcement states that, through a fund contributed by the directors, 3,200 free tickets have been distributed by the Board of Education to school children for the Saturday morning concerts at Carnegie Hall.

At the annual meeting of the society the following directors were reelected: Paul D. Cravath, Walter Damrosch, Harry Harkness Flagler, William S. Hawk, Edwin T. Rice, Henry Seligman, Henry W. Taft, Felix M. Warburg and Richard Welling. The former associate directors were also reelected, and the new associate directors welcomed to the society are Margaret C. Hurlbut, Mrs. Wilton Lloyd-Smith, Mrs. James P. Warburg, Mrs. Samuel Sloan Auchincloss, Martha C. Vail and Ralph S. Rounds.

American Institute Students' Recital

The students' recital of April 11 at the American Institute of Applied Music, Kate S. Chittenden, dean (one of the events of the thirty-eighth season), brought a dozen numbers for piano, violin and voice. These were performed by pupils of Mesdames Chittenden and Mix, and Messrs. Spiering, Moore and Tebbis. The participants were: Mary Carman, Jacob Tannenbaum, Isabel Scott, John Passaretti, Mary Frances Buffum, Sidney Shapiro, Dorothy Ewing, Theodore Abramowitz, Edna Oster, Pauline Wourms, Charles Joseph Oliva and Samuel Prager. Thoroughly representative names were those of the composers, among them Beethoven, Scarlatti, Chopin, Ries, Brahms, Scott and Debussy.

Grace Hofheimer Holds Third Public Test

On March 29, the third public test of her young children's class was held at Grace Hofheimer's Steinway Hall studios. These children, whose ages range from seven to ten, were given an examination in elementary theory and solfège, writing and singing scales, and intervals before playing them. They also were given some sight reading, which they accomplished with facility. At the end of the test the young students gave a program of compositions by Bach, Mozart, Schumann, Schytte and others. Those taking part were Miriam Klar, Bertram Saymon, Eleanor and Doris Pomerantz, Betty Bergener, Sylvia Deligdish, and Josephine Maratea. The prizes were awarded to Josephine Maratea, Bertram Saymon, and Sylvia Deligdish.

Alton Jones to Play at Town Hall

Alton Jones will appear as soloist at Town Hall, New York, on Wednesday afternoon, May 7 (Music Week), playing MacDowell's *Sonata Tragica*.

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ROSENTHAL WINS TRIUMPH AS SOLOIST WITH THE BOSTON SYMPHONY ORCHESTRA

Koussevitzky Concerts Announced—City Council Appropriates \$2,500 for Music Week—Denishawn Dancers at Opera House—Jeraldine Calla in Recital—Candlelight Concert—Jessie Berenson Pleases—The Homers Sing—Flute Players Give Program—Elly Ney Plays for Charity—Boston Choral Society Delights

Boston, April 20.—The two outstanding features of the twenty-first pair of concerts by the Boston Symphony Orchestra, Friday afternoon and Saturday evening, April 11 and 12, in Symphony Hall, were the appearance as soloist of Moriz Rosenthal, the celebrated pianist, and the repetition of Stravinsky's *Sacre du Printemps*. Mr. Rosenthal played Chopin's concerto in E minor, giving it a memorable performance. It would be presumptuous to comment on his brilliant technical equipment. The effortless playing of this pianist, however, never serves merely as an end in itself, as if to parade his prodigious mastery of the instrument. Always, and especially in this concerto, it is altogether a means to express the poetic content of the music, an end which Mr. Rosenthal achieves through his consummate command of shading, his musicianly conception and phrasing, his never failing taste. It was hardly surprising, therefore, that he had a success scarcely rivalled by any other soloist that has appeared with the orchestra in years. Mr. Hale, writing in the *Herald*, saying that "Mr. Rosenthal's command of the piano has long been the wonder of the world."

The other pieces in the first program comprised the ever beautiful but over-played symphony of Cesar Franck and the stirring *Rakoczy March* of Berlioz. As a supplement-

ary program Mr. Montoux and the orchestra repeated Stravinsky's sensational tone poem, with which they have enjoyed such signal success in New York and Boston this season. The overwhelming rhythmic and dynamic effects of this extraordinary composition, together with the extraordinary virtuosity of the orchestra and Mr. Montoux's superb conducting combined to win another triumph for all concerned.

BOSTON SYMPHONY ANNOUNCES KOUSSEVITZKY CONCERTS.

The Boston Symphony programs of last week presented the name of Serge Koussevitzky officially for the first time to the patrons of the symphony concerts. The announcement reads as follows:

Next autumn Serge Koussevitzky, called the most striking figure and dominant personality in the orchestral concerts of London and Paris, will come to America for the first time, to be the conductor of the Boston Symphony Orchestra. He is described as a leader of rare magnetism and forcefulness, and as an artist of impassioned convictions. Mr. Koussevitzky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona. Serge Koussevitzky will be the first Russian to lead the Boston Symphony Orchestra. He is named as the only truly great conductor whom as yet America has not heard.

The announcement also contains the information that present subscribers may have an option on their seats up to May 1, the names of new subscribers being entered on the waiting list. The price for seats for next year will range from \$70 to \$20. The series of five concerts on Monday evenings, also under the leadership of Mr. Koussevitzky, will be continued. Present subscribers to the Monday concerts have an option on their seats until June 1.

GOVERNOR COX URGES OBSERVANCE OF MUSIC WEEK.

Governor Cox, of Massachusetts, in a statement issued April 19, gave his unqualified endorsement to Music Week, May 4 to 10, and urged the full cooperation of the people of this state, which has played such an important part in the musical history of America.

BOSTON CITY COUNCIL APPROPRIATES \$2500 FOR MUSIC WEEK

The Boston City Council has finally acceded to Mayor Curley's twice repeated plea and has appropriated \$2500

for Boston's share in the nation-wide observance of Music Week from May 4 to 10. The council was at first reluctant to spend this money on the ground that the music committee was not representative and that the council, among other things, had no representation on it. No change has been made in the committee.

DENISHAWN DANCERS AT OPERA HOUSE

Ruth St. Denis, Ted Shawn and the Denishawn Dancers came to Boston last week-end for three performances at the Opera House—on Friday evening, Saturday afternoon and Saturday evening. They were assisted by Louis Horst, pianist and director; M. Rooney, violin; Ugo Bergamasco, flute, and Peter Kleynenberg, cellist.

When the Denishawns were here last year under the local—and expert—management of Mr. Mudgett, crowded houses were the rule. This season, unfortunately, the local management was entrusted to somebody unaccustomed to large undertakings, with the result that the audience for the opening performance on Friday night filled only a portion of the house, whereas it might easily have attained the size of the record audiences in past seasons. Be that as it may, Miss St. Denis, Mr. Shawn and their altogether admirable ensemble, together with the beautiful costumes and effective settings which characterize their productions, excited the admiration of those who had gathered to see them. Familiar and unfamiliar items made up the three programs. Among the major numbers were the *Spirit of the Sea*, dance poem by Miss St. Denis to music by R. S. Stoughton; *Feathers of the Dawn*, pastoral of the Hopi Indians, designed by Mr. Shawn to music by Cadman; *Cuadro Flamenco*, the colorful Spanish dances in which Miss St. Denis and Mr. Shawn have so often given pleasure; *Ishta of the Seven Gates*, illustrated the familiar tale of the Babylonian goddess, who descended into Hell in search of her lover, shedding clothing and jewels as she passed every barrier—until the final meeting. . . . The customary diversissements included a Japanese Spear dance, a Legend of the Peacock, an American dance, a Pasquinade and the *Liebestraume* of Liszt. There were many recalls for the principals.

JERALDINE CALLA IN RECITAL

Jeraldine Calla, soprano, made her local debut as a concert singer, April 12, in Jordan Hall. Miss Calla set herself an exacting and interesting program, well calculated to demonstrate her present powers. In detail it included these pieces: By Thy Banks Gentle Stour, Boyce; ariette from Richard Coeur de Lion, Gretry; Mia Speranza Adorata, Mozart; Immer Leise Wird Mein Schlummer, Die Botschaft und Nachtigal, Brahms; Ständchen, Strauss; Le Vert Colibri, Chausson; La Fee aux Chansons, Bemberg; Ah! Non Credi Mirati from La Sonnambula, Bellini; Come Unto These Yellow Sands, LaForge; The Windflowers, Josten; Love Watches, arr. by Burleigh, O'Connell; Lullaby, Old Irish; The Skylark, Gretchaninoff; The Dove and the Lily, arr. by Burleigh, and The Wind's in the South, Scott.

As it turned out, Miss Calla imposed a sever handicap on herself by her unfortunate choice of pieces. Bellini's lovely air is a severe test for any singer, and Miss Calla's struggle with it showed that her technical equipment was at present inadequate to cope with music of this type. This is not to say that Miss Calla lacks promise as an artist. Her voice is agreeable in quality, especially in the middle register, and opulent in size. She is apparently musical by nature, she phrases tastefully and her diction is generally clear. That her singing does not appear to be wholly effortless may be due either to nervousness or to the absence of a sense of security as regards voice production. To her present virtues she adds an engaging sincerity and earnestness which contribute conviction to her interpretations. Further study and contact with life ought to aid her materially in her striving for artistic perfection. A friendly audience was warmly responsive throughout the program. The singer had the altogether admirable assistance of Coenraad Bos as accompanist. The concert was given under the always capable direction of Mary Toye, formerly assistant to Mr. Mudgett at the Opera House and press representative of the Wagnerian Opera Company.

CANDLELIGHT CONCERT

Tuesday evening, April 8, in Jordan Hall, the 18th Century Symphony Orchestra, under the expert leadership of Raffaele Martino, gave its second candlelight concert of old music. The orchestra was assisted by Myrtle Brown, soprano; Marguerite Morgan and Gertrude Johnson, who played the harpsichords, and Katherine Nolan, organist. The program was as follows:

Introduction: Minuetto Boccherini
Concerto da Chiesa (church concert) Dall'Abaco
Harpsichords, organ and orchestra
(a) O del mio dolce ardor Gluck
(b) Gia il sole del Gange A. Scarlatti
Myrtle Brown and orchestra
(a) Grave (from Sonata in C minor) J. Humphries
(b) Canto amoroso Sammartini
Marie Mantini (violin) and orchestra
"Farewell" Symphony (Finale) Haydn
Introduction: Largo Corelli
Suite: Minuetto-Musetta-Gavotta Handel
(a) Air Tender (from the Second Royal Concerto) Couperin
Flute solo and harpsichord
(b) Canzone "La Gallina" (The Hen) T. Merula
Oboe-bassoon and harpsichord
(a) Bergere Legere (O Shepherdess, Fickle) 18th Century
(b) Jeune Fillette (Maidens, Remember) Bergerettes
Myrtle Brown and harpsichord
Concerto in D minor J. S. Bach
Harpsichords, organ and orchestra

Mr. Martino merits praise and thanks for his bold venture and for making us acquainted with relatively unknown and worthy music of an earlier era. An audience of good size gave ample evidence of its great pleasure, recalling Mr. Martino and the soloists with enthusiasm.

JESSIE M. BERENSON PLEASES

A concert of unusual interest was given at Whitney Hall, Brookline, April 9, for the benefit of the Council of Jewish Women. Those participating included Jessie Morse Berenson, soprano, and Tela Rybier, pianist. Mrs. Berenson was heard in scenes from *Madame Butterfly* and Massenet's *Manon* in costume, giving the entrance song, the familiar aria, *Un Bel Di*, the Lullaby and the closing number from Puccini's popular opera and the *Voyons, Manon* and the aria and gavotte from Massenet's lovely work. With the composer at the piano she also sang three songs by John H. Densmore: *Spring Fancy*, *A Valentine* and the *South Winds Are Blowing*. Henry Levine was an able and discreet accompanist in the operatic excerpts. Mme. Berenson is gifted with a voice of agreeable quality, and gen-

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A FEW PRESS
COMMENTS ON
AEOLIAN HALL
RECITAL
FEB. 25, 1924

New York American—

Mr. Gruppe draws a rich and smooth tone from his instrument and this combined with an artistic understanding in phrasing and accentuation. . . .

Evening World—

Mr. Gruppe, a familiar figure on the concert and recital stage is a reliable sound player who may be counted on for a satisfactory performance.

New York Herald—

Mr. Gruppe showed quality of tone.

New York Times—

Paulo Gruppe's best contribution was the Corelli Sonate, both in the matter of execution and interpretation.



NEXT RECITAL
AEOLIAN HALL
NOV. 18, 1924

N. Y. Tribune—

Paulo Gruppe opened the concert with Lalo's D major concerto, produced a tone of considerable breadth and smoothness.

N. Y. Evening Telegram—

The cello when beautifully played is lovely beyond compare. Paulo Gruppe has done very well indeed with this instrument.

Musical Leader—

Displayed ample technique, especially effective in the Corelli number. The Preludio movement of this sonata was one of the lovely moments of the afternoon.

1924

1925

MANAGEMENT A. L. HUNTER 58 West 57 Street
New York
PERSONAL REPRESENTATIVE, JOSEPH LEMAIRE

erous range. Her top tones are round, full and lovely in quality, while the middle voice is relatively insecure. This shortcoming, however, is susceptible of correction under proper guidance. Musical by nature, she phrases tastefully, her enunciation is clear and her ability to grasp and communicate the dramatic import of her music is generally and pleasurably in evidence.

Mr. Densmore's songs are written with his customary facility and they sing well; but they are hardly to be regarded as important contributions to song literature. Miss Rybier exhibited a fluent technique and a keen sense of rhythm in pieces by Rachmaninoff, Scriabin, Chopin and Liszt. Both artists received a warm reception from an appreciative audience.

THE HOMERS SING.

A very large audience flocked to Symphony Hall Sunday afternoon, April 13, to hear Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, in a joint concert. Mme. Homer recalled old pleasures with her rich, warm voice, vocal skill and musical taste in pieces from Bach, Handel, Sidney Homer, Lehmann, Dvorak, Frank Bridge and in a Slovakian folk song. Mrs. Stires sang pieces from Bach, Spohr, Gretchaninoff, Homer, Grieg, Hageman and a Swedish folk song. Her voice fresh and flexible, Mrs. Stires' voice is most effective in songs of a ready melodic and rhythmic appeal. Charming of aspect, she made a pleasing impression on the audience and was warmly received. Together, mother and daughter sang duets from Meyerbeer's *The Prophet*, Puccini's *Butterfly* and pieces by Lacombe and Marzials. Their listeners demanded and received encores.

MCCORMACK WILL OPEN NEXT CONCERT TOUR IN BOSTON.

According to his custom of the last few years, John McCormack, tenor, will open his next American concert tour in Boston, at Symphony Hall, Sunday afternoon, October 19—doubtless before the capacity audience that always greets him in this city.

FLUTE PLAYERS GIVE AMERICAN PROGRAM.

Last Sunday's concert of the Flute Players' Club at Wesleyan Hall departed from custom by devoting its entire program to music of American origin. Another departure was in the generous recognition given to an embryo composer of the New England Conservatory, Joseph Wagner, who won a prize for a symphonic poem at that school last year. Rulon Robison, tenor, sang three of Mr. Wagner's songs to verses of Browning; and Messrs. Laurent, Artieres and the composer played his *Phantoms* and *Scherzo-waltz*—trios for flute, viola and piano. In this music, Mr. Wagner, who is a student of Frederick Converse, is still feeling his way; but he already reveals a commendable technical grasp of music making and now and then discloses flashes of an individual talent.

The rest of the program was devoted to a quintet for piano and strings and a new piano piece, *The Aspen*, by George Chadwick; a scherzo for piano by Griffes; a *Waltz Gracie* for piano by Horatio Parker, and a characteristic theme and variations from Arthur Foote's quartet for strings. Jesus Sanroma, the rising Porto Rican pianist, and Messrs. Thillois, Kuntz, Artieres, Marjollet and the excellent leader of the club, Georges Laurent, solo flute of

the Boston Symphony Orchestra, participated in the performance.

ELLY NEY PLAYS FOR CHARITY.

Elly Ney, pianist, gave a recital Friday evening, April 11, in Jordan Hall, under the auspices of the Boston Relief Committee for the benefit of German hospitals. Mme. Ney gave a pleasurable exhibition of her familiar abilities in the following program, giving evident pleasure to an enthusiastic audience: *Sarabande*, Rameau-Godowsky; *praeludium* and *fugue*, Bach; *sonata* in B flat minor, Chopin; *sonata* in D minor, op. 31, Beethoven; *Valse Triste* and *Polonaise*, MacDowell; *rondo*, moment musical and *marche militaire*, Schubert, and *Rhapsodie*, Liszt.

BOSTON CHORAL SOCIETY CONCERT.

The Boston Choral Society, John A. O'Shea director, gave a concert April 10, in Jordan Hall. The chorus of the society was assisted by Joan Parsons, soprano; Nora Burns, contralto; Thomas A. Quinn, tenor; William H. O'Brien, baritone; Ida McCarty O'Shea, pianist, and Elsie Echman, organist. The program included choruses by Sewell (*Sanctus*, *Benedictus*, *Agnus Dei*), Herbert, Fisher, Mabel Daniels, Hayden, Strauss-O'Shea, Chadwick, Hadley, Curran, Sullivan. These solos were on the program: *Leoncavallo*, *Vesti la giubba*; *Kreisler*, *Cradle Song*, 1915 (Mr. Quinn); *Sinding*, *Cashmiri*; *Lieurance*, *Indian Love Song* (Miss Burns); *Himmel*, *Battle Prayer* (Mr. de Lucca); *Thomas*, *Polonaise* from *Mignon* (Miss Parsons); *Buck*, *Fear Ye Not*, *O Israel* (Mr. O'Brien). Mr. O'Shea played Thiele's theme and variations for organ.

Fiqué Choral Concert

The Fiqué Choral, Carl Fiqué director, gave a concert at the Methodist Episcopal Home for the Aged, in Brooklyn, on Thursday evening, April 3.

The program arranged by Mr. Fiqué for this worthy cause comprised *Bella Napoli*, *Boscowitz*; *Longing*, *Dear for You*, *Densmore*, with incidental solo by Elsie Ludwig Garretson; *The Kerry Dance* (sung by the Fiqué Choral); *Molloy*; a group of children's songs, rendered by Margaret Rubel; *The Dying Swan*, *Abt*; and *The Dragonflies*, *Bargiel*, sung by the Fiqué Choral; two songs for basso, *Moon and Night*, *Hawley*; and *Captain Mac*, *Henderson* (sung by Joseph Wolff); *Serenade*, *Schubert* (with incidental solo by Caroline Wilckens); *Rhapsodie Hongroise*, No. 2, for four hands, *Liszt* (effectively played by Carl and Katherine Noack Fiqué); *Last Night*, *Kjerulf*; and *They Talk of Marietta*, *Fiqué* (rendered by the Fiqué Choral); scene from *The School for Scandal*, *Sheridan* (with Dorothy Stich as *Lady Teazle*); and, as the closing number, *Arditi's Il Bacio*, sung by Rose Luther, Elena Merrill, Emma Chapman, Margaret Schubert and May Vickers. Katherine Noack Fiqué was accompanist.

Bohnen to Sing at Berlin State Opera

Michel Bohnen, the Metropolitan Opera baritone, has been engaged by the Berlin State Opera for the end of this and the beginning of next season for twenty guest performances. He will give five of these performances during the months of May and June, in the roles of *Mephisto*, *Hagen*, *Fran-*

TOWN HALL, NEW YORK, MUSIC WEEK, MAY 4th to MAY 10th

Joseph Regneas announces the following programs in celebration of Music Week. The public is cordially invited.

Two concerts of American compositions with the composers at the piano.

Monday, May 5, 8:30 P. M.

Song Recital by
BETSY AYRES
(Prima Donna Soprano of Capitol Theatre)

Friday, May 9, 3 P. M.

ARTISTS' RECITAL

LOUISE HUBBARD, Soprano
ALICE GODDILL, Soprano
MARY POTTER, Contralto

EVERETT CLARK, Tenor
CHARLES STRATTON, Tenor
LEWIS WILLIAMSON, Tenor

COMPOSERS AT THE PIANO

ROBERT BRAINE
GENA BRANSCOMBE
PEARL CURRAN
WM. ARMS FISHER
FAY FOSTER

FRANK LA FORGE
EDWARD MACDOWELL
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cesco and Hans Sachs, ending with a festival performance of *Ochs von Lerchenau*, given in celebration of Richard Strauss' sixtieth birthday, the opera to be conducted by the composer himself.

In spite of the enormous fee paid Bohnen, the Berlin State Opera House does a flourishing business when Bohnen sings, as the house is sold out weeks in advance.

Raymond Burt as Choral Conductor

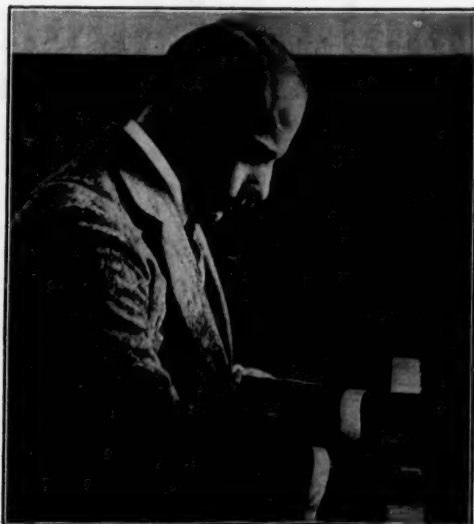
On May 22, Raymond Burt, pianist, will make his debut as a choral conductor, giving the famous *Rossini Stabat Mater* with the Paterson New Choral Society, numbering about 110 voices, most of which are well trained. A very fine quartet has been engaged for the occasion. Following this concert Mr. Burt will have several Spring dates to be filled as a pianist.

Morini Sailing Delayed

Owing to the sudden illness of the mother of Erika Morini, violinist, this artist did not sail for Europe as announced. She will depart April 26 on the *Majestic*, as it is believed that Mrs. Morini will by that time have completely recovered from a severe attack of influenza.

Concert Managers in New York

Among prominent concert managers to visit New York last week were the following: A. M. Oberfelder, Denver, Col.; Mrs. Carlyle Scott, Minneapolis, Minn.; Mrs. Isobel Hurst, Detroit, Mich.; Antonio Tremblay, Ottawa, Ont.; Albert and Rudolph Steinert, Providence, R. I., and New Haven, Conn., and W. A. Albaugh, Baltimore.



Were it permissible

to combine all the good things which have been written about

Alfred Mirovitch

throughout the country, a review on the order of the following would be the result:

Mirovitch is a pianist to command interest. A player of most uncanny clearness, he is among the very finest interpretative artists of the pianoforte. Added to these qualities he is a master of brilliant technique and he possesses strength in a remarkable left hand. Exquisite miniature is an ideal which he achieves, and he has also balanced temperament. His tonal values are exquisite and he plays with such musical intelligence, such authority, such emotional vitality and such manifest individuality that truly Mirovitch's entire style of playing is a revelation.

(The above compliments have been culled from the *New York Times*, *New York Sun*, *Chicago American*, *San Francisco Examiner*, *Seattle Daily Times*, *Portland Morning Oregonian*, *Oregon Daily Journal*, *Syracuse Post-Standard*, *Syracuse Herald*, *Detroit Free Press*, *Huntington Herald Dispatch*.)

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Princess Tsianina in Serious Accident

Princess Tsianina, renowned American Indian prima donna, when recently driving her car in St. Louis, was struck by a speeding auto and miraculously escaped fatal injuries. Tsianina's machine, a high-powered motor, weighing more than 3200 pounds, was thrown thirty feet, turned over, and completely wrecked. Tsianina was severely bruised and badly shaken up, but, fortunately, the physicians found no fractures, and it will be possible for her to continue her concert tour with Charles Wakefield Cadman, the distinguished American composer-pianist.

When asked about the accident, Tsianina said: "In all my life I never came so near death, but I was not frightened



PRINCESS TSIANINA

at all. It came too quickly for me to realize the seriousness of the situation. It seemed he was traveling 100 miles per hour when he struck me, and it was all over before I realized what had happened."

When it was suggested that she might be forced to cancel some of the remaining engagements on her itinerary, she said, "Indeed not! In all my career I have never cancelled even one engagement, and a mere speeding auto will not

cause me to cancel now. Perhaps if I had fallen from an aeroplane there might be an excuse for cancellation."

Thus, it may be due to this humor and her great optimism that she has so speedily recovered. But whatever it is, she has recovered, and her voice is better than ever. She was scheduled to join Mr. Cadman last week to complete their tenth transcontinental tour. Their remaining engagements for this season are: April 24, Indianapolis, Ind. (afternoon and evening); 26, Hammond, Ind. (afternoon and evening); 27, Chicago, Ill.; 30, Stevens Point, Wis.; May 2, St. Louis, Mo.; 5, Tuscaloosa, Ala.; 6, Greenwood, Miss.; 8, Little Rock, Ark.; 9, El Dorado, Ark.; 10, Hot Springs, Ark.; 12, Albuquerque, N. M., and May 13, Flagstaff, Ariz. They then go to California for several engagements during late May, and will be in Los Angeles for the annual biennial of the General Federation of Women's Clubs, from June 3 to 13.

Recent engagements already filled were: Olean, N. Y., April 11 (afternoon and evening); Uniontown, Pa., April 15, and Chillicothe, Ohio, April 22.

Lemare Against "Educational" Music

"Much has been said about music being an 'educational force,' and that if it is to be enjoyed it must first be understood from a technical standpoint," said Edwin H. Lemare, the great English organist, to a representative of the MUSICAL COURIER a few days ago. "I am vigorously opposed to this point of view," continued Mr. Lemare, "for true music appeals to the heart rather than to the brain and it can be enjoyed greatly through its emotional force and without any understanding of its structure."

Mr. Lemare's programs are consistent with this policy, for while they are not devoid of the classics, they are apparently drawn up with a view to interesting the music-loving public rather than for a display of technical skill that can be of interest only to the serious musician. Indeed, a survey of this organist's repertory indicates that he is as skilful a program maker as he is an organist, for his lists include pieces for the serious organist, the student and general public.

Edwin Evans Presents Artist Pupils

On Thursday evening, April 10, in the Lounge of the Musical Art Club, Philadelphia, Edwin Evans presented a number of his artist pupils in concert. Those participating in the program were Theodore Ernwood, Jeanne Jodry Salisbury, Elsie Copley, Dr. Everett A. Tyler, Corinne Noble Warren, Mac Simmington Slaugh, Martha Sharpless Hess, George Latham, Loretta Lang McCloskey, Phil Hipple and Howard K. Jackson.

Mr. Evans was reengaged as vocal coach to assist the production committee of the Mask and Wig Club in their preparations for the presentation of *That's That*, which began its Philadelphia engagement in the Forrest Theater on Monday evening, April 21. Mr. Evans' duties consisted of selecting and training the voices for the glee chorus and arranging the choruses of the different numbers in four-part harmony. In addition to this, he coached the principals in their songs.

HOW THEY LOOKED THEN—



RICHARD HAGEMAN.

This promising young lad, with his father's arm around his shoulder, is none other than Richard Hageman, the conductor, composer and coach. This photograph was taken in 1892, when Richard was ten years old (reckon it out for yourself) and a student at the Brussels Conservatory. Who would have thought this boy would have grown up to be something like six feet two tall and become conductor of both the Metropolitan and Chicago opera companies?

Program of Silberta Compositions Heard

A whole program of Rhea Silberta's compositions was given at De Witt Clinton High School on March 23. Those participating on the program were Vivienne Deveau, Louis Lazarin, Marion Lovell and Margaret McCulloch. At this concert a new arrangement (for two violins, cello and piano) of *Yohzeit* was received with much favor.

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"Beware of Becoming Routine," Says Arthur Middleton

"Song interpretation? The whole thing lies in your mental attitude," says Arthur Middleton, the "American baritone in a thousand," as a Pittsburgh newspaper said this season. "What is your mental attitude? Before I start to sing a concert, I say to myself, 'I've got a message. Go out and give it to them. This is it.' And I close my eyes for a moment and conjure up in my imagination the scene the words of the song depict. When I walk out on the platform and face my audience, I am ready to paint in tone the picture that is so clear in my mind. Of course, some singers are more successful in interpreting this or that style of song simply because their minds 'paint the picture' of this or that kind of song quicker and more vividly than selections of another genre, and consequently the intensity of their interpretations vary accordingly.

"There is one important thing to beware of—that is in becoming a routine singer. By a routine singer I do not



Heron-Newman photo

ARTHUR MIDDLETON

necessarily mean a singer who is a poor artist, but one who has drifted into slack ways by only singing conventional songs or in the weekly church soloist grind that permits of no or few 'mind pictures.' Many of these singers come out with talent. Circumstances force them to sing in small and unimportant places in preparation for the time when they are 'going over big.' In the meantime their ability to paint 'mind pictures' becomes stunted, and their work and progress suffers accordingly. Many people, too, come to consider these 'routine' singers as nothing else, even if they do progress and branch out and get away from the routine on the ultimate road to substantial success. The public that had heard them five years ago in such and such a church in Brooklyn or Evanston or any of the suburbs of the large cities consider that they must be as heard then, and their crowning efforts and achievements are greeted by many of the wise ones who constitute the audience with 'My Heavens; is that he singing, and these seats three dollars! I remember him when he was soloist in the First Baptist Church and we used to go every rainy Sunday evening to hear him sing when there was nothing else better to do.'

"There is, to be sure, one way to avoid this—come over as an established European product, even if you do happen to hail from West Hoboken and have a dark past behind you singing while you were making your living and preliminary training as soloist of the First Baptist Church in the best part of town. And this is the very reason why many American men by the name of Martin Richards are going abroad to sing in the opera houses there and return to their native land to conquer under the name of Mario Riccardo without the spectre of a 'I-knew-him-when' past staring them in the face.

"But, anyway, they must be able to paint 'mind pictures' in tone, which is what counts in song interpretation."

April a Busy Month for Diaz

Rafaelo Diaz, the genial tenor of the Metropolitan Opera Company, is taking advantage of the closing month of the Opera and has accepted a number of engagements which are keeping him very busy this month. On April 2 he appeared as soloist with the youngest of New York orchestras, the National American Symphony. On April 19 he gave a recital at Vassar College, and today there will be a special musicale at the White House for President and Mrs. Coolidge. On April 27 he will be soloist with the Novello Davies Choral Society at Town Hall, and the next day will give a recital at New London, Conn.

The announcement that Mr. Diaz will devote more of his time next season to concert work has resulted in an increased demand for his artistic services, and a tour is being booked for him, which will take him all the way to Texas.

Many Dates for Inga Julieva

Inga Julieva's engagements this season include the following appearances, all of them in Philadelphia unless otherwise noted. October 25 at the opening of the Normandie Cafe; November 22, Jenny Lind recital; December 2, by special request another Jenny Lind recital at the Academy of Fine Arts; 15, reception given by twenty-seven Philadelphia women's clubs, for Mrs. Vreeland Kendrick; 28, Children's Mother Goose recital, assisted by Rosamond Carrel and Letitia Radcliffe; January 14, Chamade Society, Hackensack, N. J.; 16, Wynmoor School, Wynmoor, Pa.; 17, Browning Society; 22 (matinee), Faculty Tea Club, University of Pennsylvania; (evening), Philomusian Civic Club; 30, Century Club Chorus, Dr. Alexander Matthews conducting; February 10, musicale arranged by Mrs. Florence Earl Coates; 15, Jenny Lind program, Arch Street Presbyterian Church; 18, Jenny Lind program at Friends School; March 7, Baldwin School for

Girls, Bryn Mawr, Pa.; 10, Broadcasted from Lit Bros.; 30, reengagement by Faculty Tea Club; April 4, by request from the public, repeated program broadcasted from Lit Bros.; 6, Hotel Vanderbilt, New York; and April 9, Roland Park Woman's Club, Baltimore, Md. Mme. Julieva was assisted at all of these recitals by Letitia Radcliffe, composer-pianist of Philadelphia.

Cesar Thomson Sails in June

Cesar Thomson, the distinguished violinist, who took New York by storm recently in his Aeolian Hall recital, will leave in June for his home in Belgium. He will spend his vacation at his beautiful villa on Lake Lugano with his wife, the Countess Louise Riva, and his family. Professor Thomson will return to America in the middle of September to continue his master classes at the Ithaca Conservatory of Music. During his absence Harold Hess will continue his work at Ithaca and prepare students for the master's class in September.

The coming to America of Cesar Thomson has helped to arouse the young American violinists to a realization of the fact that he no longer has to journey to a foreign country to study with one of the world's greatest masters. During the present season many students have come to Ithaca from all parts of the United States and foreign countries to study with Thomson, and a number are in Ithaca now preparing to study with him upon his return in September. Professor Thomson will again offer one master scholarship at that time. A number of applications have already been received and indications are that many countries will be represented among the contestants.

G. E.

Moore and Kortschak on Southern Tour

Francis Moore, pianist, and Hugo Kortschak, violinist, were enthusiastically received on their recent tour through the Middle West which included recitals for the Musicians' Club of Women, Chicago, and the Tuesday Musicales, Detroit. They are at present in Texas and dates still remaining on this tour include Dallas, April 24; Waco, April 25; Alpine, April 28, and El Paso, April 29.

Both artists will be heard in individual recitals in Aeolian Hall, New York, in early October and they will join in their annual sonata recital, in the same hall, after the holiday season. Their present bookings for next winter are a keen gratification to both artists and their manager, Evelyn Hopper.

N. Y. Symphony to Play at Chautauqua

The New York Symphony Orchestra's engagement at Chautauqua, N. Y., this summer under the direction of Albert

Stoessel, will include performances of Handel's The Messiah, portions of Beethoven's Missa Solemnis, and Samson and Delilah in concert form, sung with the assistance of the local choral organizations.

Mr. Stoessel has also planned two music weeks for the second and fifth weeks respectively of the course, which begins on July 15 and continues for five weeks.

In all the New York Symphony Orchestra will be heard in thirty-one Chautauqua concerts including popular programs in the afternoon, symphony concerts in the evening and four afternoon children's concerts.

Walter Damrosch conducted the initial season of the New York Symphony Orchestra Chautauqua concerts in the summer of 1910. It was estimated that last summer more than 225,000 people heard these concerts, which are presented in Chautauqua's huge Amphitheater.

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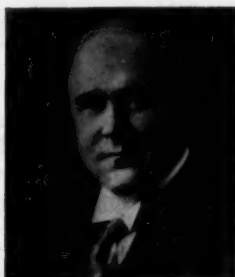
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New York Times (Feb. 16)

Flora Adler showed her mastery and execution in a number of pieces especially suited to the instrument, securing effective gradations of tone coloring, and was warmly applauded by the audience.

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REVIEWS AND NEW MUSIC

[The following is a list of books and new music received during the week ending April 17. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

Books

(Librairie Delagrave, Paris)

OEUVRES EN PROSE DE RICHARD WAGNER, translated to the French by J. G. Prod'Homme.

Music

(B. Schott's Sohne, Mainz-Leipzig)

DAS LIED DER VOLKER. Englische und Nordamerikanische Volkslieder, by Heinrich Moller. German and English text.

(G. Schirmer, Inc., New York)

THE MAGIC RUBY, Oriental operetta, by C. King Proctor.

AT TWILIGHT, song, by Gertrude Ross. For voice and piano with violin obligato. Published in two keys, G and F. Words by C. Dodge.

A SONG OF GLADNESS, by Oley Speaks. Words by Sydney Peterson. Published in two keys, C and A.

MY SWEETHEART IN KILKENNY, Irish song by Max Bendix. Words by Jefferson DeAngelis.

THE TIME OF VIOLETS, spring song, by Amy Worth. Words by Witter Bynner. Published in two keys, A flat and F.

WHEN MOONLIGHT FALLS ON THE WATER, a reverie for voice and piano, by Nicholas Dauty. Words by Hilda Conkling.

MY GARDEN, waltz-song, by Harry L. Vibbard. Words by H. J. Heltman.

TWO SONGS, for low voice and piano, by Frederic Ayres. Words by Charles G. D. Roberts. Published separately.

A SUMMER DAY AT THE SEASHORE, three piano pieces (published separately), by Theodora Dutton.

THREE FANCIES, for piano (published separately), by Cecil Burleigh.

MASTER-MINIATURES, arranged by Louis Hintze for two violins; violin and piano; and for two violins and piano.

DAILY SCALE STUDIES for the violin, by Josephine Trott.

SIX EASY PIECES FOR VIOLIN, with piano accompaniment by Nicolas Laoureux. Published separately.

DREAMS, a lyric poem for violin and piano, by Boris Levenson.

REVE DU MATIN, a whimsey for violin and piano, by Rudolf Friml.

NIRVANA, poem for piano, by Ernest Bloch.
FOUNTAINS, four waltzes for piano, by William Clifford Heilman.

(Chappell & Co., Ltd., London. Chappell-Harms, American Agents)

SEA RAPTURE (An Impression), by Eric Coates. Words by Emeric Hulme Beaman.

SELECTION FROM THE OPERAS OF OFFENBACH. Selected and arranged by John Ansell.

CARNIVAL, suite of five dances for piano, by Montague Ring.

(Ascherberg Hopwood & Crew, Ltd., London. Chappell-Harms, American Agents)

ALBUM OF SONGS FROM THE ROSE AND THE RING, by Robert Cox. Lyrics by Desmond Carter. Selections from the musical play adapted from Thackeray by Harris Deans.

ONE FINE SUMMER MORNING, by Brenda Gayne. Words by P. J. O'Reilly. Love ballad, published in two keys, E flat and G.

THREE DREAM DANCES, by Coleridge-Taylor. Arranged for violin and piano by Alfred Moffatt.

GOOD LUCK LANE, song by Lee Vine. Words by Berte Adams. Ballad published in two keys, C and E flat.

WHEN MAMMY'S SHIP COMES HOME, song by Dorothy Mills. Words by F. W. Holland.

(J. B. Cramer & Co., Ltd., London. Chappell-Harms, American Agents)

MY HEART'S IN THE COUNTRY. Words and music by Claude Arundale. Published in two keys, F and G.

THE DIP, song by Martin Shaw. The words by Judge Parry.

LONDON TOWN, song by Martin Shaw. Words by John Masefield.

(Murdoch, Murdoch & Co., London)

NEPHEWS AND NIECES, by Donald Ford. Five pieces for piano.

(Carl Fischer, New York)

THE OLD CHISHOLM TRAIL, by Oscar J. Fox. A song of the cattle trail. Poem from Cowboy Songs and Other Frontier Ballads, collected by John A. Lomax. Published in two keys, G and E flat.

DANSE, by Paul Juon. For piano.

IDYLLE, for piano, by Paul Juon.

IMPROMPTU, for piano, by Paul Juon.

CANZONA, for piano, by Paul Juon.

CAPRICCIETTO, for piano, by Paul Juon.

VALSE CHARMANTE, for piano, by Wilbur R. Chenoweth.

NOCTURNE, for piano, by Wilbur R. Chenoweth.

THE HARVEST FESTIVAL (barn dance), for piano, by Wilbur R. Chenoweth.

PENNSYLVANIA, by H. Van Den Beemt. Chorus of mixed voices with soprano and baritone solos and piano accompaniment. Text by Isaac Rusling Pennypacker.

DANCE ANCIENNE, by Henry Hadley. For cello and piano.

CHRIST WENT UP INTO THE HILLS, song, by Richard Hageman. Poem by Katharine Adams. Written for and dedicated to John McCormack. Published for voice and piano, and voice and organ.

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PLAINT DE PIERROT, for violin and piano, by Beryl Rubinstein.

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SONG OF THE MESA, by Homer Grunn. Lyric by Juanita E. Roos.

INDIAN LOVE SONG, by Homer Grunn. Lyric by Juanita E. Roos and Charles O. Roos.

HARLEQUIN AND COLUMBINE, for piano, by Brahm van den Berg.

DANSE VIENNOISE, for piano, by Brahm van den Berg.

Music

(G. Ricordi & Co., Milan and New York)

Sonata for Violin and Piano

By Franco Alfano

This new work was composed in 1922-23. It is dedicated to Guido M. Gatti. In print it fills 107 rather loosely knit pages—the violin part has thirty-four pages, and has the new and most excellent addition of a guide to the piano part printed in small notes so that the violinist can see what he has to look out for without depending too much on the memory.

The work is divided into three movements, the central movement being lento. But the entire composition is extremely rhapsodic with incessant changes of tempo, and is extraordinarily modern, complex and difficult. The general impression, insofar as the reviewer can get it without actually having heard it, is that of great subtlety combined with great brilliancy, and a feeling rather for rhythm, color, harmony, than for melody. The work is orchestral, if the word may be used. That is to say, it is filled with effects of arrangement which present varieties of color quite apart from the melodic and harmonic line. And the rhythms are embellished by extension, so that twos become threes, and then fives, and then fives are multiplied so as to make ten or fifteen eighths, or extended by a beat so as to make eleven eighths, or with cadenza effects with indefinite num-



THE GREATEST MOMENT IN THE HISTORY OF THE APOLLO CLUB ARRIVED LAST NIGHT WHEN MISS ALICE GENTLE

and the chorus sang the "Inflammatus" from Rossini's Stabat Mater. The Club has done more complicated things technically. It has had the assistance of singers far more famous than this American soprano but it has never supported a greater artist, and it has never developed a more thrilling dramatic climax during the twenty-odd years that I have reported upon its achievements. I want to repeat my opinion that like Schumann-Heink, Miss Gentle is everything from a contralto to a dramatic soprano. It was the magic of her voice, the contagious intensity of her feeling, the vital dramatic impulse of her art that inspired Mr. Wild and his singers to forget the traditions of dignity and restraint they have cherished for years and to sing with the abandon of an opera chorus.

Glenn Dillard Gunn

Chicago Examiner



ALICE GENTLE GIVEN OVATION. Alice Gentle who the evening before had sung Carmen was an electrifying surprise to an audience no doubt familiar with her operatic history and to the writer who had never supposed that Miss Gentle would venture to undertake the role of a dramatic soprano. The Rossini score exacts the utmost of the soprano voice; it demands lungs of steel and vocal cords of unending endurance, besides a range of Wagnerian scope. Miss Gentle has all physical requirements to sing this, as well as the musical training that can master Oratorio with the same respect for traditions as for those of the operatic stage. After the "Inflammatus" a thrilling episode of the evening, Miss Gentle received a veritable ovation rising many times to acknowledge applause that would not cease.

Herman Devries - - - Chicago Evening American

Preceding the Apollo Club concert
of April 7th by 24 hours Alice
Gentle sang Carmen in Chicago with
the same genuine indorsement of
press and public.

Ten weeks of Alice Gentle's time for
the coming season is booked, the re-
mainder is now booking.

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Alice Gentle's singing of the "Inflammatus" had such sustained power as brought a genuine demonstration from the public and started the old guard to cheery reminiscence. She sent out the great phrases as if she meant them and had the voice to give them adequate expression. The famous high C she sang three times, twice as marked in the score and then the final hold which she carried right out to the end with fine power. It was one of the most effective interpretations of the music we have had here. Miss Gentle might also have felt some satisfaction in the demonstration that though her career began as a contralto, she now proved her powers amply as a dramatic soprano.

Karleton Hackett - - - Chicago Evening Post

bers of notes in the beats. This idiom is the kind of modernism that seems likely to become the most valuable. It is not mere seeking after discord or originality, but is an effort at freedom of expression, and is interesting both from a musical and from a purely technical point of view.

(Harms, Inc., New York)

June Brought the Roses (Song)

By John Openshaw

Another rose ballad by the composer of that great success, Love Brings a Little Gift of Roses. A waltz refrain, an attractive, singable tune, bids fair to lead this new number well along on the path of success which its predecessor won.

(Sam Fox Pub. Co., Cleveland)

Love Came Calling

B. J. S. Zamecnik

This is a ballad of the common or garden type, singable and effective.

(R. L. Huntsinger, Inc., New York)

You

By Bernard Hamblen

Waltz ballads seem to be the fashion. This one is conventional enough, but has just the sort of ending that a tenor loves for a popular program.

(Boosey & Co., New York)

Has Sorrow Thy Young Days Shaded?

Arranged by Herbert Hughes

This is a lovely Irish tune (it sounds like the source of the tune we know as In the Sweet By and By), in one of Herbert Hughes' typical tasteful arrangements. John McCormack sings it, and no wonder.

The Jealous Lover

By Roger Quilter

The reviewer has yet to see a bad song by Roger Quilter. This is an attractive short number, set to quaint old words by the Earl of Rochester, and showing all Mr. Quilter's usual taste and judgment in rhythmic and harmonic treatment.

(Chappell & Co., Ltd., London. Chappell-Harms, New York Agents)

I Heard You Singing

By Eric Coates

This song is, as a matter of fact, a ballad of the better sort. The lyric is excellent. Eric Coates has written a tune much better than the average, with a thoroughly effective climax. Excellent number for semi-popular program.

Cristemas

By Gerrard Williams

Gerrard Williams has taken old English words and set them to a tune that is ingeniously medieval in its form and quaintly harmonized. Quite an original number.

Our Waltz

By Bernard Rolt

Waltz song of the common variety, with a bright enough tune for a refrain.

(Sam Fox Pub. Co., Cleveland)

Laddie o' Mine (Song)

By Bessie L. Beebe

Laddie o' Mine is just what it is intended to be—a composition in popular ballad form. This is the reverse English of the "Mother song," a song sung by a mother about the "little laddie of mine" who has gone away. Mother's "heart is breaking" and "for two chubby hands" is aching. The music is attractive. A song that should be good for any popular program.

(Arthur P. Schmidt, Boston)

The Heart's Need

By Ralph Cox

(Murdoch, Murdoch & Co., London)

Grass

By H. V. Jervis-Read

Little songs. Quite attractive, well written and melodious. The second of them—Grass—ought to be dedicated to

the sacred memory of Those Who Prefer Grass to Art in Central Park. Only, according to them, there never should be a song written or sung at all except by the birds—just let the grass grow and don't sing about it!

(Cassel Music Publishing Co., New York)

Those Days Gone By (Song)

By Mana-Zucca

This time Mana-Zucca has permitted herself the luxury of writing a popular ballad, and has added to the familiar style of such work her own delicate refinement and great technical facility. Though the tune is simple and the idiom direct and American, there is a wealth of harmonic beauty in this little song. The voice part is most effectively written so that singers will like it. The public will also like it.

(G. Schirmer, Inc., New York)

Transcriptions (For Harp)—Mendelssohn's Spring Song and Rameau's Gavotte

By Carlos Salzedo

Transcriptions seem to be the order of the day and they arrive at the reviewer's desk in ever increasing numbers. The latest to arrive are two transcriptions for harp by Carlos Salzedo, being Mendelssohn's Spring-Song and a Gavotte by Rameau. It is needless to say that they are splendidly arranged.

(Transcription for violin and piano)

Haydn's Minuet

By Arthur Hartmann

This is an addition to violin music that will be appreciated by students and those in search of small works for concert purposes. It is quite simple and does not go higher than the third position.

(Harold Flammner, New York)

The Builder (Song)

By Cadman

This is a song made to words by James W. Foley and dedicated to the Uplifters' Club of Los Angeles. It is a big, powerful tune, strongly rhythmic and perfectly suited to the idea that lies behind it. It would surely appeal to singers of forceful manner, possessed of big voices, and it is a song of such powerful emotional content that it cannot fail to win a success wherever there are red-blooded Americans.

My Thoughts Are You (Song)

By Cadman

A love song set to words by John Steel. This is the type of love song that has made the name of Cadman internationally famous, and is in his best melodic vein. More cannot be said.

(Chappell-Harms, Inc., New York)

Molly o' Donegal (Song)

By Harold Austin

A real winner—a sincere honest Irish song, the kind all Americans like. It seems impossible to believe that it is not an arrangement of a folk song. Irish singers take notice!

Books

(C. G. Conn, Ltd., Elkhart, Ind.)

Building the School Orchestra (A Guide for Leaders)

By Raymond Norman Carr, Dean of the School of Fine Arts and Professor of Public School Music, Des Moines University

This is a book of 110 pages, intended, obviously, for teachers who are thrown into the responsible position of leaders of school orchestras without the technical knowledge which would properly fit them for the work. America, to its shame, is full of such things, where teachers are expected to take charge of branches of which they have practically no knowledge. This being the case, such books, as this are not only useful but also a necessity. Everything is covered in so far as is possible in the small space, and the teacher in trouble might well find this book a useful support. It can be recommended. M. J.

Last Musicales at Ross David Studio

The last musicale of the season was given at the Ross David Studios in New York on the afternoon of April 6, and among the guests was Jules Bois, whose beautiful lyric, *Amour, Amour!* Mrs. David has set to music. This song was sung very effectively by Mrs. Owen Voigt. Other guests came from Atlantic City, South Orange and Long Island and declared that the program justified the effort of attending the musicale despite the storm. The following artist pupils of Mr. David's furnished the program: Lillebelle Barton, lyric coloratura; Mrs. Owen M. Voigt, dramatic soprano; Marguerite Gale, lyric soprano; Katherine M. Davis, coloratura soprano, and Mary C. Browne, mezzo soprano. A special feature of the afternoon was the violin music, played by Dorothy Hayle, with Edna Rothwell at the piano. These artists gave a number of selections in musicianly style.

Buffalo Musical Foundation Formed

Buffalo, N. Y., April 11.—The Buffalo Musical Foundation, in memory of Mai Davis Smith, is being incorporated and is ready to outline its plans. The executive committee consists of Roswell Park, chairman; Marian de Forest, Bradley Goodyear and Nelson S. Taylor. There will be two classes of membership in the foundation: active members—those who subscribe \$100 or more; and associate members—those who subscribe less than \$100. The objects of the foundation are to establish on a permanent basis an active organization which will bring to Buffalo the finest music and artists obtainable, to present gifted young artists in starting their careers, to further musical education and appreciation among children and students by providing fine concerts at low prices of admission; in general, to broaden the musical culture of the city through a regularly organized program. M. C.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Florence Newell Barbour

Awake, it is the Day.....Edna Fields, New York
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Bravura (Piano).....Mrs. Henry C. Schulz, New York

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Robert Braine

Music in the Soul.....Victoria Markman, New York
The Little Brooklet.....Helen G. Miller, Atlantic City

Gena Branscombe

Recital under auspices of Woman's Guild, Community Church,
Mountain Lakes, N. J.

Three Mystic Ships.....Halacy A. Fredrick
Krishna.....Mrs. Waldemar W. Hartman
By St. Lawrence Water.....Mrs. Waldemar W. Hartman
Radiant as the Morning.....Mrs. Waldemar W. Hartman
Happiness.....Mrs. Donaldson St. C. Moorhead
I Bring You Heartsease and Roses.....Mrs. Donaldson St. C. Moorhead
My Fatherland (from song-cycle "A Lute of Jade").....Mrs. Adolf Krebs
I Send My Heart Up to Thee.....Mrs. Adolf Krebs
There's a Woman Like a Dewdrop.....Miss Mabel Turner
A Lovely Maiden Roaming.....Miss Mabel Turner
Just Before the Lights Are Lit.....Miss Mabel Turner
The Morning Wind (with flute accompaniment)
Mrs. William H. Capen and Mrs. Eliot M. Henderson
In Arcady by Moonlight
Hail, ye Tyme of Holle-days
Of My Ould Loves
At the Postern Gate
The Community Glee Club (Men's Voices)
An Old Love Tale (Violin).....Lewellyn Watts
A Carnival Fantasy (Violin).....Lewellyn Watts

Ralph Cox

Aspiration.
Lillian Morlang, New York.
Hail, ye Tyme of Holle-days
To a Hilltop.
Anna Donaldson, Utica, N. Y.
Anna Flick, New York.
Mme. Van Wicklen Bergen, Brooklyn.
Edna Fields, New York.
Marion Williams, New York.
Margaret Haase, Brooklyn.

G. A. Grant-Schaefer

I Hear the Millwheel (J'entends le Moulin)
May Peterson, Anderson, S. C.
Little David (Negro Folk Song).
May Peterson, New York.
Charles E. Lutton, Oklahoma.
Neil O'Connor, North Adams, Mass.
Carl Craven, Kendallville, Ind.
A Little Wheel a-Rollin' in My Heart (Negro Folk Song).
Neil O'Connor, North Adams, Mass.
The Long-tail Blue (Old Song).
Dorothy Fairbanks, West Morton and Bradford, Mass.
The Sea.
Charles E. Lutton, Oklahoma.
Katherine Metcalf, North Adams, Mass.
Love Came At Dawn.....Katherine Billig, Chicago
The Forest Court (Operetta).....Public Schools, Adams, Mass.

E. S. Hosmer

The Man Without A Country (Cantata for mixed voices, based on
the story by Edward Everett Hale).
Public Schools, Osage, Ia., Valley Falls, R. I.

W. J. Marsh

Canterbury Bells.....Harold L. Butler, Syracuse

Harold Vincent Milligan

April, My April.
Olive Nevin, New York, Pittsburgh, Doylestown, Duquesne, Pa.,
Steuensville, O., St. Joseph, Mo., Chicago.
Laurie Merrill, New York.
Mildred R. Ozman, New York.

Francisco Di Nigero

My Love Is a Muleteer.
Jeanne Gordon, Omaha, Houston, Tex., Bisbee, Tucson, Ariz.,
Los Angeles.

Lily Strickland

The Day Is Fair (Duet for Sop. and Alto or Mezzo Sop.).
Helen G. Miller and Mary E. Miller, Atlantic City.

Robert Huntington Terry

Lazin' Along.....Edna Fields, New York
The Morning Is Calling.....Margaret Evans Tilton, Atlantic City

RADIO BROADCASTS

Mrs. H. H. A. Beach

Ah, Love, But a Day.
Reina Falardeau, Boston.
Anita D. Knelp, Newark.
The Year's at the Spring.
Grace Campbell, Boston.
Edna Miller, New York.
Agnes Luther Tullis, Buffalo.

G. W. Chadwick

Allah.....Mrs. Fred Ellison, Schenectady
Before the Dawn.....Reina Falardeau, Boston
The Danza.
Gladys Fuller, Boston.
Charlotte Lipovetsky, New York.
He Loves Me.
Alice Hatch, Boston.
Margaret Milles Henry, Boston.
The Maiden and the Butterfly.....Margaret St. John, Springfield, Mass.
O Let Night Speak Of Me.....Walker Chamberlin, Boston

Arthur Foote

An Irish Folk Song (arr. for Piano).
Florence Doernam, Medford Hillside, Mass.
Melody (Violin and Piano).....John F. McCarthy, Cincinnati
Pastorale in B flat (Organ).....Arthur H. Turner, Springfield, Mass.

Margaret Ruthven Lang

An Irish Mother's Lullaby.....Miss J. Seed, Ottawa
An Irish Love Song.
Mrs. Horatio Bellows, Schenectady.
Isabel Doherty, Medford Hillside, Mass.
R. F. Elliott, Chicago.
Mrs. Lawrence H. Hart, Buffalo.
Arthur Billings Hunt, So. Dartmouth, Mass.
Mildred Merrill, Medford Hillside, Mass.
Savelli Wallevitch, New York.
Minnie Kohler Warner, Springfield, Mass.

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Irene Williams to Sing in Paris Mozart Festival

William Wade Hinshaw announces that he has secured a contract with Walter Straram, manager for Ganna Walska, for appearances of Irene Williams in *Così fan tutte* in the role of Fiordiligi at the Mozart Festival to be given from June 5 to June 21 at the Champs Elysees Theater, Paris, France, and that Miss Williams will sail shortly so as to be there at the beginning of the rehearsal period on May 10. Miss Williams has sung this role in Mr. Hinshaw's English production of *Così fan tutte* constantly during the past two seasons and has appeared in it over two hundred times in tours from coast to coast with great success. The thought of singing a Mozart opera two hundred times in two seasons seems almost incredible; in fact, it is not likely that any other singer has ever sung this role two hundred times in a lifetime nor any other Mozart role for that matter, and Miss Williams, who is still in her twenties, has no doubt established a record for Mozart operas that will place her at the head—so far as numbers of performances of a single Mozart opera are concerned—of all prima donnas, both American and European. Performances in Europe of *Così fan tutte* are few and far between and there are very few singers who know this opera, and Mme. Walska considers herself in great luck to be able to secure a prima donna so well versed in this difficult role as Miss Williams.

Miss Williams will return to America in September and will be again starred by Mr. Hinshaw in *Così fan tutte* and Don Pasquale in another coast to coast tour. Miss Williams made her debut in opera with the Society of American Sing-

ers at the Park Theater, New York, in the fall of 1919, under Mr. Hinshaw's direction, where she sang during a season of twenty weeks. She then sang for one season as prima donna in tabloid grand opera at the Capitol Theater, New York, after which she toured the country in the title role of *Erminie*, with DeWolf Hopper and Francis Wilson. Although singing in opera only since the fall of 1919, she has a repertory of more than twenty prima donna roles, and she sings with equal facility in English, Italian, French and German. Born in Salt Lake City, she evinced a great talent for music when only a child and was thoroughly educated as a pianist before it was discovered that she had an extraordinary voice. Coming to New York she was placed under the tutelage of Adelaide Gescheidt, who is entirely responsible for her vocal training. Miss Williams has sung several recitals in Aeolian Hall, New York, for which she has received high encomiums from press and public.

A Tribute to Milan Lusk

Milan Lusk, violinist, who left recently for a European concert tour, gave fourteen recitals in March alone, which covered Illinois, Michigan, and Indiana. His playing everywhere aroused great enthusiasm. One of his most successful appearances was before the State Teachers' College in Cedar Falls, Ia., in February. The representative of Milan Lusk received recently a flattering letter from Dean C. A. Fullerton of the Cedar Falls State College. In it, Dean Fullerton expresses an appreciation of the Lusk recital and how the students and

faculty were pleased with the program. He concludes: "I think I am expressing the general sentiment of our people when I say that we certainly hope to have him with us again."

(Signed) C. A. FULLERTON,
Head of Music Department.

Olivia Hilder Charms Italian and English Audiences

Olivia Hilder is the name of an English singer who has the distinction of being successful in Italy, the traditional land of song. After some exceptionally fine and much appreciated operatic performances at the Costanzi in Rome, where she sang the *Caro Nome* in *Rigoletto* as it is seldom

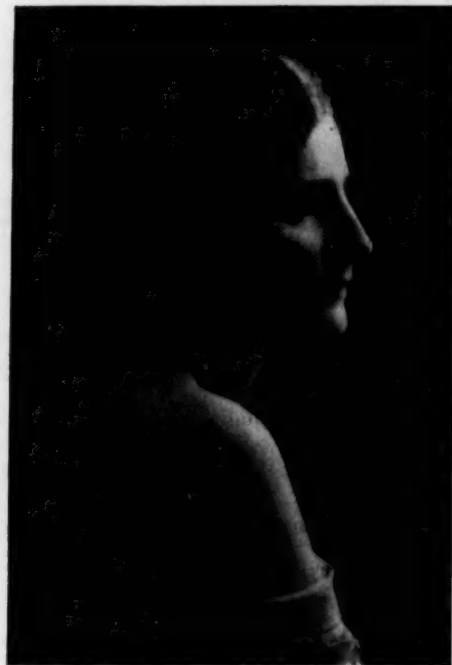


Photo by Lassalle, London

OLIVIA HILDER

heard, her future in that field seems assured. At present, however, she is capturing audiences in her native England as a recitalist, and here, too, she is passing from success to success.

Miss Hilder possesses a soprano of beautiful timbre, soft yet round, and under perfect control. She is, besides, thoroughly musical, and her interpretations, whether tragic, romantic or light in character, are always apt, and colorful. And never does she give one the sense of being pre-occupied with technique; absolute surety of attack and perfect intonation are primary virtues with her. Her *Rigoletto* aria, *Chaprentier's Depuis le Jour*, in *Louise*, the *Minuet* from *Massenet's Manon* are perfect examples of what a real singer and true artist can attain.

Her English ballads, French songs, German lieder and Italian arias are all sung with perfect pronunciation in the original, for she is an accomplished linguist. Her charming personality, however, is her strongest asset, and this is in evidence whatever she sings. Her versatility is aptly illustrated by the program of her recent recital in Wigmore Hall, London. Arias by Mozart, Monteverdi, Paradisi and old English songs by Byrd and Thomas Linky represent the old masters. Then follow groups devoted to German lieder (Schumann and Brahms), French and English songs (including a "first time"—Bantock's *Dream Merchandise*), and a miscellaneous "light" group, ranging from Martin Shaw to Sibella.

Like every rising star, Miss Hilder looks to America as the pinnacle of success, and it may not be very long before she is heard over here. She is worth watching for.

D. P.

Tas and Her Music

Helen Teschner Tas is always impatient with the stereotyped violin program, or any conventional program for that matter.

"If music is good, and the artist knows it is," asks Mme. Tas, "why should it not appear on a program? I can't bring myself to believe that my public wants ready-made programs. When I find a new bit of violin literature that is interesting and different, I play it. I have found that audiences like to feel that the artist is just a human being playing what she likes, and that they like music in the same way as does the artist."

Although she was advised against it, Mme. Tas presented some American violin music at her recitals in Paris last spring and was more than justified in doing so, if success may be judged by the applause, by the press criticisms, and by the fact that some of this criticism was even sent across the Atlantic and printed here.

Following her usual iconoclastic methods regarding programs, Mme. Tas played two sonatas and Lalo's *Symphonic Espagnole* at her recent recital at Columbia University, New York. Bach's sonata in G minor, without piano or other accompaniment, was purely an experiment—and her listeners showed conclusively that they liked it by recalling her several times with generous applause.

Mme. Tas is now in Europe, where she will give recitals in both Amsterdam and Paris.

THE COWBOY SONGS of OSCAR J. FOX ARE STAMPEDING THE COUNTRY**His Latest Song****The Old Chisholm Trail**

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Scranton Times, March 22—"This composition demands absolute technical perfection and that intangible quality known as discriminating musicianship. Laros fulfilled both these demands to a delightfully satisfying extent."

Easton Express, March 24—"An admirable performance, technically, and he brought out every bit of color, every nuance, with well marked rhythms, beauty of tone. Mr. Laros entering freely into the spirit and beauty of the thing, played as he has seldom played before."

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Harry Farberman Wins Critics' Praise

Harry Farberman, the young Detroit violinist, who appeared in his native town as soloist with the Detroit Symphony Orchestra on February 24, was warmly praised by the local press, a few extracts of which are herewith appended:

"Thundering joyously and probably prophetically at young Harry Farberman, seventeen years old and native of this city, who plays the violin so well that we dare not give free rein to our enthusiasm, lest this review sound like a testimonial. . . . Mr. Farberman's selection was the Paganini



HARRY FARBMAN

concerto in D major for violin and orchestra, making all manner of technical demands on the performer. He sailed through its devious channels with colors nailed to the mast and did not encounter a single shoal or reef with the least power to daunt him. He seems to be able to do with his instrument virtually everything required of a superb artist, from showy, spectacular display of technical trickery to the production of a full, deep and even tone of the most carressing beauty. Prophecy is a bad business in which to engage, but it certainly seems that this young fellow is soon to be another star in the brilliant crown of Leopold Auer, his teacher, whose diadem already includes such points of light as Elman and Heifetz. So noisy was the audience and so firmly resolved to hear more of Farberman that he played an encore . . . and emptied out a violinist's entire bag of tricks, after which the audience suffered another excess of enthusiasm."—Detroit News, February 25, 1924.

"There is an occasional moment when one is given a glimpse of the power and the simplicity of genius. There are a few overpowering moments when one is given to see with the clearness and eternal wonder of an immeasurably deep humility the child of yesterday emerge from its chrysalis of callowness to the poet, the artist, of today emerge robed in simple dignity, in an unaffected diffidence, itself humble, yet bearing a gift of magic to those who see and hear. . . . At the popular concert of the Detroit Symphony Orchestra Sunday afternoon this apotheosis of the child-artist took place. Harry Farberman, caught in the moment of flight between youth and manhood, a tall unassuming boy, played as soloist, a number one would expect to hear from the masters of the violin. . . . He played it as it has never been played to Detroiters, with the ardent fire of a boy who is become a poet, a master of violin technique, with the keen intelligence and perfect taste of the genius who will some day hold the musical world in thrall. . . . We ask forgiveness for the superlatives. One cannot speak of Farberman, a Detroit boy, with qualifications. There is nothing to qualify. He has the technical equipment of a master of the violin. . . . His harmonics are warm, colorful, his bowing, perhaps not mathematically accurate, is masterful. Artists are not those who can accomplish the technically impossible. There are other requisites to the violinist's art, and it is evident that Farberman has them, all except maturity."—Eugene Leuchtmann in the Detroit Free Press.

"A dazzling exhibition of violin playing that won the fitting reward of a spontaneous ovation from an audience that packed Orchestra Hall was Harry Farberman's contribution to the Detroit Orchestra's sixteenth 'pop' concert. . . . Harry Farberman is the Detroit prodigy who has fulfilled all of the hopes that his sponsors have held for him, and Sunday afternoon marked his first public appearance in his home city after completing his apprenticeship under Leopold Auer, and topping that with a tour of South America. . . . Whatever his Detroit friends expected of him Mr. Farberman more than fulfilled with feats in harmonics, double-runs, trills, and tremolos played with brilliance of a young Heifetz, and with a deeper warmth of tone. . . . The demonstration which followed compelled a further exhibition from the young man, and with the always capable Margaret Mannebach at the piano, he performed Wieniawski's Russian Fantasy, an even more gaudy vehicle for his cleverness than the Paganini, and making use of the peculiar reedy ponticelli tone not often heard in solo numbers, though highly effective when well done."—Detroit Evening Times.

Minneapolis Orchestra in Cumberland

Cumberland, Md., April 14.—The Minneapolis Symphony Orchestra, Henri Verbrugghen, gave one of the most enjoyable concerts of a brilliant season of music under the auspices of the Hunt Concert Course, appearing at the Strand Theater, Friday evening, April 11. The major performance of the evening was the Beethoven second sym-

phony and in the reading of this Verbrugghen proved his reputation as one of the foremost Beethoven interpreters is a just one. In everything he conducted he showed technical skill, artistic understanding and magnetic force. Other numbers particularly enjoyed were the Waltz of the Flowers from Tchaikowsky's Nutcracker Suite and Liszt's second Hungarian rhapsody. A large audience attended and was very enthusiastic. The entire orchestra of ninety players was asked by the conductor to stand in acknowledgment of the insistent and prolonged applause. M. C.

Lovettes Entertain Secretary and Mrs. Davis

Washington, D. C., April 13.—T. S. Lovette, Welsh pianist, and Eva Whitford Lovette, mezzo soprano, gave a musicale tea last Sunday in honor of the Secretary of Labor and Mrs. Davis. Senator and Mrs. Morris Sheppard assisted Mr. and Mrs. Lovette in receiving their many friends, and Mrs. Mayfield, wife of Senator Earle B. Mayfield, and Mrs. Lockhart, wife of Frank P. Lockhart, assisting chief of the Division of Far Eastern Affairs, presided at the tea tables.

Mr. and Mrs. Lovette gave a short program at the request of their guests, this being the first time this season that they have been heard at their teas. The latter part of the program was given by resident students of the school, also by request. Those appearing were Beatrice Koch, of Kane, Pa.; Gladys Hillyer, of Palacios, Tex.; Mary Ruth Matthews, of Plainview, Tex., and Bertha Thompson Nelson, of Teague, Tex., all pianists, presented by Mr. Lovette, and Edythe Crowder, lyric soprano, student of Mrs. Lovette. This will be the last of this season's musicale teas, which during the past two seasons have played a prominent part in Washington's musical activities.

Mr. and Mrs. Lovette gave a recital during the past month at National Park Seminary, and also under the auspices of the Texas State Society at the Hotel Roosevelt.

Mr. Lovette appeared in joint recital with Sue Harvard, soprano, before President and Mrs. Coolidge, following a dinner given in their honor by the Secretary of Labor and Mrs. Davis.

Mrs. Lovette was soloist at a reception given in honor of Margaret Anglin by the Canadian Society, and at the Monticello Mi-Careme fete held at the Shoreham Hotel. Edythe Crowder, her artist student, also sang on this occasion, giving the Fay Foster Japanese group in costume.

Bertha Thompson Nelson, who besides being an artist student of Mr. Lovette, also acts as his assistant, made a successful appearance at the Community Concert recently at the Central High School Auditorium, as did Mary Ruth Matthews, who was heard on another date. Jack Charlton Ward, mezzo soprano; Edythe Crowder, soprano, and F. Edmund Boyer, tenor, with Beatrice Koch, Gladys Hillyer and Mary Ruth Matthews, pianists, gave a recital under the auspices of the George Washington Chapter, D. A. R., at the Washington Club recently.

The Lovette School of Music will give its first New York students' recital about the first week in May in Carnegie Hall.

Percy Hemus with Philomela Club

Percy Hemus has been engaged to appear as soloist with the Philomela Club of Brooklyn, at the Academy of Music,

on May 5. The club is giving Pan's Flute, a chorus by Carl Busch for women's voices with solo for baritone and flute obligato. The obligato will be played by George Barrere. This will be Percy Hemus' third appearance as soloist with the Philomela Club.

A. M. Oberfelder in New York

A. M. Oberfelder, the well known concert manager of Denver, Col., is just now on a visit to New York, combining a little vacation after the strenuousness of the past season in Denver, with some final booking arrangements for next season. Mr. Oberfelder's success with the Chicago Opera's visit to Denver was one of the outstanding musical features of the season there.

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A penny for the musical thoughts of some modernistic composers would be cheating the purchaser.

London is said to have 421 newspapers. Good heavens, does that mean 421 music critics, too?

No, Trafalga, Missa Solemnis is not the name of a violinist, but of a famous choral work by Beethoven.

Moving pictures used to be the third largest industry in the United States, but now bootlegging and jazz, in a dead heat, occupy that place.

One of our non-copyright ideas is that in, say, another quarter of a century, the dramatics and melodramatics of Tosca are going to sound just about as bloody to those future ears as the mad scene from Lucia does to ours.

On March 22, there were no less than sixteen concerts given in Paris. Le Guide du Concert remarked: "No less than 12,000 seats (fauteuils) opened their arms to Parisians, who, alas! do not love music. What would happen if they did?"

In a short article, which appears in this week's issue of the MUSICAL COURIER, Isidore Braggiotti makes the statement that forcing the voice is the most prevalent of the modern voice defects and is the cause of so many young singers dropping from sight, especially after an auspicious beginning.

Le Menestrel says that Pierne's work, The Children's Crusade, was not sung in France from its first production in Paris, in 1906, until March, 1922, when it was given at Angers. This is indeed a case of a prophet without honor in his own country. It has long been a favorite festival work here.

Speaking of the impossibility of singing opera in English, as a great many people do, we beg to offer a dainty little word which Agathe sings several times in Der Freischütz. Here it is: "Schreckensschlucht." To the singer who successfully weathers this, any vocal problem that the English language may present can be only a bagatelle.

In the score of his Nights in the Gardens of Spain, Manuel de Falla uses a piano as part of the orchestral web and woof. It remained for a young English pianist to discover that the work was really a concerto and to play it in introducing himself to London recently. The ambitious young player makes us think of those commentators of Shakespeare who

find meanings in his works that, one is sure, were never suspected by the Bard of Avon.

If a critic likes some works and dislikes others, is he, then, a critic in the strict sense of the term?

About 200 boys are competing for the harmonica championship of this city, now being held at the various parks and playgrounds. Our city officials are sponsors of the tournament, therefore let it not be said that the metropolis fails in municipal support of musical art.

On the front cover of The Violinist for March there is a picture entitled "Nahan Franko and his Stradivarius, 1701." Dear, dear! Nahan has had an honorable career in music, it is true, for many, many years, but who ever suspected him of being that old?

A little booklet just issued by G. Schirmer, entitled Compositions of Bruno Huhn, calls attention to the fact that this popular composer has well over a hundred published items in his list, though, as he smilingly remarked, "the best ones never got into print." His fine setting of Invictus is known wherever the English language is sung.

Deems Taylor's music criticisms in the World henceforth will be received with added respect, for his symphonic poem, Through a Looking Glass, has been played this winter by nearly all the large orchestras. A critic who composes for orchestra is a formidable personage. Others who did it were Spohr, Weber, Schumann, Berlioz, Liszt, Wagner, Debussy.

Pathetic was the fate of Eleanora Duse, undoubtedly queen of music's sister art, the drama. A victim of the dreaded influenza, she died at a hotel in Pittsburgh, far from the beautiful land which she loved so well. In another few weeks she expected to be back there, and—as the result of her triumphant farewell tour of America—furnished with funds sufficient to remove any necessity of her again appearing on the stage, a decided trial for her at the advanced age of sixty-six. The world of art is poorer for her death.

Sad news from the fashion arbiters. The tall silk hat is coming back into vogue among the well dressed elect and those who wish to be thought such. No opera goer ever has been able to figure out how that Eiffel Tower chapeau can be disposed of during the acts so as to retain its smart and imposing gloss. The average silk hat at the opera usually looks like an angry cat's back before the second intermission has been reached. The scribes of the MUSICAL COURIER have formed an Association of Soft Hat Wearers at the Opera, pledged to boycott the "topper," or "stovepipe," and outside members are welcome to join our society if they desire.

Mary Garden's application for American citizenship, announced recently, comes a bit belatedly, according to one way of thinking. When Mary was singing abroad for so many years, she permitted the Europeans to think her an American, probably because she considered it good for business. Now that the income taxes have risen so enormously in Europe, and she was paying there and also here, perhaps Mary thinks it good for her business to become an American. This is only a guess, however. Mary was born in Scotland, and the Scotch are—well, thrifty. At any rate, and no matter what her motive, America is glad to have her as a citizen, so that hereafter she may with more truth than formerly, be called "Our Mary."

Rosa Ponselle is so thoroughly established as one of the great stars of the operatic and concert world that one scarcely realizes it is only five short years since she sprang into fame over night at her Metropolitan Opera debut with Caruso in La Forza del Destino; but the fact is brought home when one knows that her performance of the role of Leonora in Trovatore on the final night of the Metropolitan season last Saturday, was her first appearance in this most popular of all roles for dramatic sopranos. It was a splendid presentation of the part. The music suits Miss Ponselle's gorgeous voice admirably and her acting of the part was all that it demands. She is to spend the summer abroad visiting for the first time that land from which her parents came, Italy. It is sincerely to be hoped that there will be an opportunity for her to sing in opera there, at least for a few performances, so that the Italians may see that the traditions of the old Italian voice are revived in this granddaughter of Italy.

BAYREUTH

It does no harm to repeat, for the sake of those fortunate beings who are able to take a summer trip to Europe, that the Wagner festivals at Bayreuth are to be resumed this summer between July 22 and August 22.

Presumably the performances will be as good as ever—but that is really a matter that will be of extreme indifference to Perfect Wagnerites, and would be of extreme indifference to everybody if they understood the spiritual meaning of Bayreuth, which never had and will never have any cause to fear comparison with ordinary opera houses.

Those who claim that "you can hear better Wagner in New York than ever was given in Bayreuth" are entirely wrong, not in their main contention, perhaps, but in making such a claim at all. It simply shows that they do not understand the meaning of Bayreuth.

It reminds one of the Cook's tourist who had been personally conducted through some of the Dickens habitats of old London: "Why, do you know, my dear," she exclaimed, when recounting her experiences to her chum at home, "they took us through such dreadful streets and showed us such awful old houses! There wasn't a single up-to-date bungalow in the lot!"

We would not think a great deal of the Moslem who would say of the sacred shrine at Mecca that it wasn't up to much; he had seen better buildings lots of other places.

All of which is not said in apology for Bayreuth, or with the feeling that Bayreuth needs any apology. There is nothing tumble-down about it, nor are the operatic performances there anything less than the best.

But anyone who goes to Bayreuth simply to hear opera performances had better have stayed at home. New York and Chicago give Wagner. Munich, Berlin, Vienna and other German cities give Wagner. Yet there is only one Bayreuth.

It is an interesting thing that, among the books recommended for the three-foot-music-bookshelf, Bernard Shaw's Perfect Wagnerite was not included, nor did many of those whose recommendations were asked include much about Wagner or his autobiography.

Facts like those serve to show America's feeling on the matter—and that is one reason for this editorial. For it may happen that one single reader who needs it will read it—one single reader who has not yet comprehended what Wagner stands for in art, what Bayreuth stands for.

There are many musicians (especially in America) who have not yet forgotten the contention of the olden time, the arguments about Wagner's music not being singable, the belittling statements of the operatic crowd who found in Wagner the negation of everything they stood for.

There are many who do not yet realize the supreme, extraordinary, incomparable greatness of Wagner and his art. Was it not Mencken who said that the production of Wagner's life work connoted greater genius than the making of any other human creation? Greater than the creation of any poet, painter, musician or architect that the world had ever known!

Whether it was Mencken or some other, it is a fact that only the blindly prejudiced or ignorant will question. The ignorant are those who "do not understand" Wagner; the prejudiced who see only one art—form—perhaps the symphonic form, perhaps some other—as truly great.

Other attempts that have been made to build festival theaters for the exploitation of the works of other composers or groups of composers have only served to illustrate how crass is the misunderstanding of what Bayreuth means. It is not a theater to give operatic works; it is rather a temple for the maintenance and perpetuation of an ideal. The more proficient other opera houses become in the interpretation of the Wagner operas, the more reason will there be for the perpetuation of Bayreuth.

NATIONAL MUSIC WEEK

May 4 to 10

VARIATIONS

By the Editor-in-Chief

Our editorial emanation of recent date, in which we undertook to trace sundry historical and hysterical data about popular songs, has occasioned some critical comment in partisan circles, and also has stirred several champions of the ribald runes into seizing their pens and writing sarcastic at us.

We herewith acknowledge the flood of missives and thank their senders. The letters that reproached us, we read with patient resignation; those that praised us—there were several—we put in the tin box which holds our fire insurance policy and jury notices, and remarked that we were glad to observe the existence of a few intelligent persons besides ourselves, in this broad land of the pilgrim's pride.

Instead of reprinting all the shower of epistolary matter which descended upon us, we will select simply one of the communications, as it embodies within itself the spirit of most of the others, and is much better in literary style and general treatment of the subject than the rest of them:

NEW YORK, April 10, 1924

To the MUSICAL COURIER:

Your editorial stirs me to mild protest (and polite, I hope) for you uttered a sweeping pronouncement against all popular songs, and damned the entire output of the ages, without admitting the existence of a single popular composition deserving of merit. Is it really as bad as all that? Do you honestly believe that every popular song is cheap, and tawdry, and vulgar, and that nothing has been written in that line which makes a higher and a better appeal?

You seem to be acquainted only with comic songs, or those attempting a distinctly topical or humorous vein. You overlooked entirely the ballad style of popular songs, the kind that deals with homely and human subjects which stir the finest and deepest emotions in the human heart. Songs that tell of pure love between man and woman, of mother's love, of filial devotion, of the homes of our youth, of brave heroes who fall in war, etc. Surely they are not cheap and tawdry and vulgar. And how about the beautiful ballads of our youth, after the Civil War had left our breasts sore and hurt? Our song writers felt the thrill of pathos then, and to my mind gave us the best "popular" songs which America ever has had.

I agree with you that all songs with a double meaning, or even a suggestion of improper atmosphere in the text, should be treated as the law treats pernicious literature and indecent pictures.

Thanking you for your indulgence, most sincerely,

D. H. DALE.

The foregoing letter certainly is as polite as the writer intended it to be. However, we do not admit that we were mistaken in our recent published opinions, and, on the contrary, find in our correspondent's argument several points which materially strengthen our own views.

The only reason we did not include sentimental songs in our wholesale slaughter was because we did not think them even as good as the comic ones. Mr. Dale is mistaken when he asserts that we are not acquainted with the vocal masterpieces about "ho-o-o-ome," "m-m-m-uther," "the dear old f-a-a-a-arm," and the various slimy and sluggish rivers on the banks of which a song-buying public is supposed to have been born. To say nothing of the compositions immortalizing certain cities, States, and mountain ranges. As a matter of fact, with rare exceptions, neither the composer, the singer, nor the listener ever has been anywhere near the places apostrophized, and half the tearful souls who join in the choruses of that class of ditty do not even know the location of the Wabash, the Kill von Kull, the raging Erie Canal, and the rest of the wet and dry localities glorified in song. If the truth were known, most of them probably are nesting places of the busy branch refineries of the Standard Oil Company.

We refuse to believe that the romantic happenings which the song writers credit to the shores of our prominent rivers ever took place there or had the slightest foundation in fact.

Sentimental songs of the earlier periods make a sorry showing now—even if they may have been effective for the moment—and we are surprised that our well posted informant mentions them at all. Turn over the pages of any old vocal "collection" and note how you will smile involuntarily over the pathetic passages relating to Annie, Nellie Gray, Lilly Dale, Rosa, Ellen Bayne, Ella Leene, Marion Lee, Lilla Brown, Sweet Anne Page, Angelina Baker, Annie Lisle, Rosalie, the Prairie Flower, Minnie, the Blue-eyed One, etc. Then there was Gwine Ober de Mountain, sung by the Virginia Minstrels, with this heart-breaking sentiment:

One kind kiss before we part;
One more kiss would break my heart.
Hitch your hoss up to a rail:
Make him fast, both head and tail.

Kee-ro, my true lub,
O come, my darlin',
Fare ye well, Dinah gal,
I'm gwine ober de mountain.

To show the unceasing imitateness and lack of originality in our writers of popular songs, it is necessary only to point out the similarity between the old Virginia minstrel lay:

All de way from de ingin nation,
Big corn crib on de little plantation.
My wife's dead, and I'll get anudder;
Pretty little black girl jist like tudder,

and this, by Ernest Hogan, prevalent in the year 1896 or so:

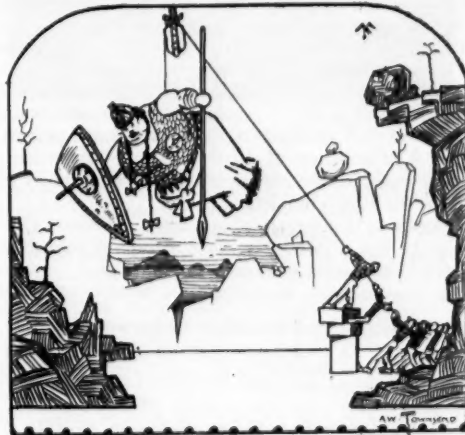
All coons look alike to me,
I've got another beau, you see,
And he's just as good to me
As you nig ever tried to be.
He spends his money free;
I know we can't agree;
So I don't like you no how.
All coons look alike to me.

It is worth while, too, to cast one's eye over the "Song of Honest Labor," written only thirty years or so ago, about Patrick J. O'Hoolahan:

They are blashtin' rock in Harlem for to build a new hotel,
An' O'Hoolahan's he holds the fuse!
Oh, O'Hoolahan's a hero, an' he knows his business well,
So the boss, says he: "You hold the fuse!"
An' a crowd is standin' 'round ter watch O'Hoolahan;
They want to see how long the Mick will last!
He had his feet an' hands an' nose when he began,
But they are all disappearing in the blast!

We cannot find anything to commend, or to weep over, in the song output of long ago even though such

FROM THE MUSICAL VOCABULARY



"It was an uplifting performance of Brünnhilde."

a sophisticated musical historian as Philip Hale wrote once upon a time in a Boston brochure:

What was more characteristic of both American sentimentalism and indifference than the songs heard in the old minstrel shows—Wood's, Christy's, Bryant's, Buckley's, Morris, Pell and Trowbridge, Kelley and Leon, Carnecross and Dixey, the San Francisco Minstrels? But these songs are dead along with the unctuous humor of Unsworth, the dry wit of Nelse Seymour, Wambold's singing, so full of simple pathos, the animal spirits of Charley Backus. Gone, too, is the dancing of the old days. Where now can be seen the frenzy of Cool Burgess in "Nicomemus Johnson"? Where is the double shuffle, the pigeon wing? Gone are the orators who entered hurriedly with umbrella and carpetbag. Gone are such sketches as Harry Bloodgood's "He's got to come"; the delightful "Watermelon Man" of McAndrews. Nothing could have been more realistic and modern than Edward Harrigan's plays with Braham's music. The man remembering Dan Bryant and his companions, Birch, Wambold and Backus, Harrigan and Hart and Johnny Wild, remembering their shows and still seeing and hearing the laughter of the roaring audience, feels chilly and old.

No, dear Mr. Dale, you have not succeeded in making us feel the sting of remorse, even though you roused the flow of reminiscence. To answer your leading question, we would say that the only American popular songs of a sentimental nature which ever appeared to us to have in them any "higher and better appeal," and to contain nothing tawdry, cheap or vulgar, are those by Stephen C. Foster. We recommend him as a model to contemporary concocters of popular song. He wrote 160 compositions, not one of them banal, and several possessing striking traits of immortality.

A contest for composers is to be held in Paris from May 15 to July 27 in connection with the

Olympic Games. The program probably will include tests in these events:

Jumping board bills.
Wrestling with critics.
Shooting at the stars.
Lifting from the classics.
Throwing fits.
Fencing with publishers.
Running accounts.
Riding over opposition.
Juggling with the orchestra.
Carrying away the audience.
Kicking at conductors.
Song-cycle race.
Soaring without wings.
Climbing to popularity.

Helen: "Don't you think Kay is a gifted musician?"
Claribel: "Whyzzat?"

Helen: "Well, she was playing on the linoleum when she was only a year old."

—Rochester Note Book

"Ping Lung, Paderewski's Pet Pekinese, Perishes Pitifully," is our own caption for the hugely headlined stories in the dailies last week which told how the pianist's dog fell ill, how its owner cancelled concert dates in order to rush to Chicago with the little animal for treatment, and how it passed away. Our sincere condolences to Mr. Paderewski, and our earnest hope that his Pekinese now is in the canine heaven.

A newspaper often is referred to as an organ. Probably because the sob writers turn on the vox humana so constantly.

We are in receipt of the attached letter from one of our favorite pianists, the greatest living player of Rachmaninoff's G minor prelude:

New York, April 20, 1924.

My dear Mr. Liebling:

Mr. Stevens, treasurer of the Stevens Manufacturing Co., of Lowell, Mass., has submitted to me an article entitled "The Perian Springs," which appeared in your most esteemed paper dated April 10, 1924.

This article has been of a great inspiration to me.

The suggestion of your correspondent from Lowell, Mass., shall be carried out! My next effort, in the field of inventions, to be: a "non-skid piano-stool for loud passages!" For the present, however, I prefer to ride on Air (my air-springs for autos) than to walk on air, as so many of us do!

Believe me, dear Mr. Liebling,

Yours most sincerely,

JOSEF HOFMANN.

When Felix Weingartner speaks of Mozart's works as "music of the future," he is plagiarizing from Hans von Bülow, who applied that term to Don Giovanni about the time when Weingartner was taking his first lessons on the piano.

The whole-tone scale of the modernists leads a German feuilletonist to remark that "if they were to make use of some of the half tone progressions they disdain, we might be able to find out where their melodies went."

Just before sailing for Europe last week, Mary Garden delivered herself of the following, to the gasping ship reporters:

"A new feeling for art is awakening in America. I have seen countless evidences of the coming change. It is to America that the world must look for the development of the art of the future. I believe that the new art will have a vital connection with the new democracy. All over the continent wherever I have been, I have sensed a stirring in the hearts of the people for the best in music, dancing and drama. It is the natural longing for self expression which no industrial civilization can repress without disaster. Art in all its forms is recognized as a real product and valuable asset of any great nation. Such a product must have not only fertile soil, but care and attendance and a place or plant in which to develop. And, there is a growing movement to supply plants suitable for this development."

Bunk!

The Immigration Bill now before the Senate fixes 150,000 as the quota of aliens to be admitted to this country each year. It is understood that Messrs. Gatti-Casazza and Fortune Gallo have sent strong telegrams of protest to President Coolidge, on the ground that any attempt arbitrarily to limit the number of operatic standees, constitutes restraint of trade.

A curious, pointing, whispering crowd followed a man walking unconcernedly along Broadway. "Who's he?" asked a stranger. "He's a New York music teacher who isn't giving a Master Class in the West this summer," was the answer.

Modern Father (to daughter, at the piano)—"Stop that infernal playing, will you, so that I can hear this cornet solo on the radio?" LEONARD LIEBLING.

OPERA STATISTICS

Our weekly statistical department is devoted this time to a consideration of the Metropolitan Opera season for no particular reason except that the annual season in New York demised last Saturday evening. Although the annual performances, barbeques, and jamborees, are taking place in Atlanta this week, the season will not close until May 6 in Rochester, since next week will be devoted to Cleveland and two days—May 5 and 6—to the Kodak City. The season began on November 5 and ended on April 20, a total of 167 days. In that time 175 opera performances were given and twenty-four Sunday night concerts, a grand total of 199 performances. This gives the remarkable average of one performance every twenty hours all winter. Thus, we see that the Metropolitan is a much more enterprising institution than the Philharmonic Society, whose orchestra, as proved in these columns last week by our demon figurer, gave a concert only every forty-two hours all winter. In fact, the Metropolitan is more than 100 per cent. more efficient than the Philharmonic Orchestra, which statement will try the soul of Clarence H. Mackay if he chances to read it.

Although quantitative honors again go to Richard Wagner (twenty-nine performances), with the two most popular Italians bunched, though several lengths behind (Puccini twenty-two performances, Verdi twenty-one), the two Frenchmen, Gounod and Massenet, a poor third, with eleven apiece, and Mascagni and Giordano just outside the money, with ten each.

Qualitatively, however, a Russian, for the first time, heads the list. Rimsky-Korsakoff's *L'Coq d'Or* was performed nine times, one more than either *Bohème* or *Carmen*, veteran favorites which turned up with eight performances apiece. *Cavalleria Rusticana* had, during the season, seven of the worst performances ever given it (for some reason Mascagni's little masterpiece has been the black sheep of the repertory for years), while *Butterfly* and *Tosca* had the same number of performances, but better ones.

No less than eight operas got honorable mention, with half a dozen performances each, *Traviata*, *Aida*, *Marta*, *Romeo et Juliette*, *Thais*, *Die Walküre*, *Die Meistersinger*, and that awful affair of *Giordano's*, *Fedora*, which got a better performance than it deserved and was carried over by the personal popularity of Mme. Jeritz. The season stood under the sign of T, beginning with *Thais* and ending with a lone performance of *Trovatore*.

P. S.—Owing to the success of this Statistical Department, it will be continued as a weekly feature until further notice. In next week's issue some figures on the prevalence of the Contrabassoon in the territory of New Mexico between the years 1888 and 1893 will be presented.

SURPRISINGLY POPULAR

An announcement sent out by the Philadelphia Orchestra organization says:

The Philadelphia Orchestra has just taken a vote to ascertain the numbers most popular with its audiences, the symphony, overture and work of a miscellaneous nature receiving the highest number of votes to be played at the final concert of the season in Philadelphia on April 25 and 26.

Among the symphonies, Cesar Franck's received the highest number of votes, with Tchaikowsky's fifth and sixth symphonies in second and third place, Beethoven's fifth coming fourth. The Franck symphony won by a majority of thirty-one votes, this being the third consecutive season that it has achieved that distinction.

The third Leonore overture had four votes more than *Tannhäuser* and thirty-nine more than *Rienzi*, with *Coriolanus* and *Lohengrin* in fourth and fifth places. Like the Franck symphony, Rimsky-Korsakoff's *Scheherazade* has held first place among the miscellaneous works for three seasons, with the *Finlandia* of Sibelius, 1812 of Tchaikowsky, the *Prelude and Love-Death* from *Tristan* and the Nutcracker suite of Tchaikowsky coming in the order named. Deems Taylor's *Through the Looking Glass* came sixth on the list.

One or two elements are lacking. One ought to know the size of the total vote. It is hard to imagine that out of, say, any thousand hearers assembled by chance anywhere in this country, there would be more who desired to hear Franck's symphony than any other symphony. We suspect that the Eighteenth Ward Cesar Franck Club must have gotten together and done a little propaganda among its friends. The other choices are normal enough.

AN AMERICAN CRITICISM

Under the above title the following was printed in the London Music News and Herald for April 12:

Sir,—I am greatly flattered to see myself quoted on the first page of your issue of March 1, which, unfortunately, was not brought to my attention until now. But why do you limit my alleged "lack of courtesy" to things British? You evidently do not know how discourteous I can be to things French, German—or American, for that matter. The

fact is that I put truth before "courtesy," which evidently you don't, since you boldly assert that I "took exception" to British works being placed on British programs, when I merely commented upon that pleasant fact.

Thank you for your lesson in Yiddish etymology, in which I am quite prepared to acknowledge your authority. I should be proud to derive my name from a Yiddish verb which signifies honest labor, but again, for the sake of truth, I must confess to a quite different genealogy. My Bavarian ancestors lived by fighting rather than by honest labor, and I am afraid by Jew-baiting as well. In spite of which I am neither anti-Semitic nor anti-British. Indeed, I am a notorious Anglophile, and it will take a lot more than bad singing at Covent Garden to make me change.

I hope you will grant me the courtesy of your space for this reply.

Faithfully yours,

CESAR SAERCHINGER.

[If only Mr Saerchinger would always write so gracefully! Ed.]

METROPOLITAN PLANS

As everybody has been guessing at the Metropolitan novelties and revivals for next season, Mr. Gatti-Casazza grasped the opportunity to announce his list considerably in advance of the time he is accustomed to give it out. Practically the entire contents of the list has been known in advance. Incidentally, it was the *MUSICAL COURIER* that first announced the only two novelties, Montemezzi's *Giovanni Gallurese* and Janacek's *Jenufa*. Both of these operas are about twenty years old. *Gallurese*, written before *L'Amore De Trei Re*, was produced at Turin in 1905 and does not appear to have made much of a stir, then or since. *Jenufa* has been a success in its Czechoslovakian home but was scarcely known outside until it turned out to be the only successful novelty of the present season at the Berlin State Opera. A detailed account of the Berlin production with the story of the opera appeared in the *MUSICAL COURIER*, issue of April 17. Jeritz will sing the title role here—a sort of Czech *Santuzza*.

Though the casts are not yet announced, one rather looks for Ponselle and Gigli in *La Gioconda*; Ponselle and Martinelli in *La Juive*, although the order of the tenors may be reversed; Scotti is to be the *Falstaff*—he was the first one to sing the part after it was created by the late Victor Maurel; and the *Dinorah* revival, of course, is especially for Galli-Curci, whose only appearances in this country next season, it is announced, will be at the Metropolitan; in all probability the title roles in *Pelleas* and *Melisande* will fall to Edward Johnson and Lucrezia Bori. The addition of Rheingold and *Götterdämmerung* will give the Metropolitan the opportunity to present the Ring complete.

It looks as if congratulations were in order. Certainly the list is decidedly more attractive than that offered this season, especially the revivals.

The Bailly-Flonzaley Controversy

As stated in last week's issue of the *MUSICAL COURIER*, the Flonzaley Quartet, founded by the late Edward J. de Coppel in 1903, has for the first time in its history become involved in litigation. Suit has been brought by Louis Bailly, a French violinist, against three of the original members of the quartet, Messrs. Betti, Pochon and D'Archangeau, together with Andre de Coppel, son of the founder, and Loudon Charlton, manager of the quartet, to restrain the use of the name Flonzaley Quartet after June 1, 1924. Bailly claims that his employment as a member of the quartet constituted a partnership and that upon the termination of his contract, the renewal of which was refused on the grounds of artistic incompatibility, he has the right to ask for dissolution of the quartet and the sale of the name Flonzaley Quartet and that portion of the library which has been accumulated during his incumbency.

Affidavits have been submitted by Pauline and Andre de Coppel, widow and son respectively of the late Edward J. de Coppel, setting forth that from 1903 until his death in 1916, the late Edward J. de Coppel founded and supported the quartet and governed strictly its artistic activities, and that the name Flonzaley, being the name of his villa in Switzerland, was his personal property and is now the property of his son and heir, Andre de Coppel, who since the death of Edward J. de Coppel has continued, as guarantor, to govern the activities of the organization; hence, that no partnership exists, but that each member of the quartet, including Bailly, being guaranteed, and their artistic activities strictly governed by Mr. de Coppel, Bailly's status is simply one of employee, terminated in accordance with his contract.

Additional affidavits submitted by Mme. Marcella Sembrich, Franz Kneisel, Louis Svecenski, Ernest Schelling, Victor Herbert, Fritz Kreisler, Willem Mengelberg, Richard Aldrich, Daniel Gregory Mason, Rubin Goldmark, Edwin T. Rice, Walter W. Price, and Loudon Charlton, are to the effect that the Flonzaley Quartet and the name Flonzaley are distinctly the property of the de Coppel family, and that the artistic excellence of the quartet and its international position in the musical world could not have been achieved without the support of and the conditions imposed upon it, first by Edward J. de Coppel, and subsequently, by his son Andre de Coppel, and that the name Flonzaley is not saleable or transferable and that no quartet operating under that name and not including the three original members, Betti, Pochon and D'Archangeau, would be accepted by the public as the Flonzaley Quartet, and that any such attempt would be a subterfuge and deception which the public and the press of the United States and the principal cities of Europe would detect and resent. The case will probably be decided before the next issue of the *MUSICAL COURIER* appears.

I SEE THAT—

National Music Week opens May 4.
Oscar Seagle will return to America next month; he will teach at Schroon Lake from June 2 to October 1.
The New York Philharmonic Orchestra gave one hundred concerts during its eighty-second season.
Lawrence Mooney, of the music department at Washington Irving High School, makes an appeal for violins.
"Forcing the voice," says Isidore Braggiotti, "is the most prevalent and the most serious modern voice defect."
The Princess Tsianina miraculously escaped injuries in an automobile accident.
Freemantel will give his Beethoven song recital program before the Woman's Club of Ridgewood on May 22.
Albert Coates and Eugene Goossens will again guide the destinies of the Rochester Orchestra next season.
The Cincinnati Conservatory of Music will begin its fifty-eighth summer session on June 20.
Tamaki Miura has completed a tour of over one hundred opera performances in ninety-five cities.
Harold Henry has been as successful with his teaching in Europe as with his playing.
The Junior Chopin Club of Providence, R. I., won the concert donated by the Norfolk Trio.
Marcel Dupré and Charles Courboin will both be under the Russell-Laberge management next season.
Elsa Foerster continues her success in the Düsseldorf (Germany) City Opera.
Clarence Dickinson has finished his series of Friday noon hours of music at the Brick Church, New York.
The Verdi Club Breakfast takes place this year at Westchester-Biltmore Country Club, Rye, N. Y., May 1.
Martinelli was the guest of honor at a reception and musicale given at the Regeneas studio on April 15.
Raymond Burt, pianist, will make his debut as a choral conductor in Paterson, N. J., May 22.
Michel Bohnen has been engaged by the Berlin State Opera for twenty guest performances.
Erika Morini's sailing date has been postponed to April 26 owing to the illness of her mother.
Fitzhugh W. Haensel, the well known concert manager, will sail for Australia on July 26.
The American League of Pen Women of the United States is holding a convention in Washington, D. C.
After April 29 the Chicago Musical College will be located in the Steinway Hall Building, Chicago.
Arthur J. Hubbard will again teach in Los Angeles this summer.
John McCormack will open his next American concert tour in Boston on October 19.
Bruno Huhn has had well over one hundred of his compositions published.
The Buffalo Musical Foundation, in memory of Mai Davis Smith, is being incorporated.
Milton Douthat is now in charge of the general artists' publicity at the office of Haensel & Jones.
A. M. Oberfelder, concert manager of Denver, Col., is a visitor in New York.
Irene Williams will appear in the Mozart Festival to be given in June at the Champs Elysees Theater, Paris.
Clara Novello Davies aspires to conduct a festival with one of our great orchestras and with a choir worthy of singing with it.
Fred Patton is booked for fifteen more engagements before the end of May.
The Bach Festival will be held in Bethlehem, Pa., May 30 and 31.
The annual Rose Breakfast and Dance of the Verdi Club will be given on May 1.
Irma Seydel's Dirge was played recently by the Syracuse Symphony Orchestra.
T. S. Lovette and Eva Lovette gave a musicale and tea in honor of the Secretary of Labor and Mrs. Davis.
Mana-Zucca has added another hit to her already enormous list—a ballad entitled *Those Days Gone By*.
Sigrid Onegin will return in the fall for her third American tour.
The Metropolitan Opera Company is appearing in Atlanta this week.
Leopold Stokowski has been created a Fellow of the Royal College of Music, London.
Philadelphia is to have its first festival of music May 1, 2 and 3.
Oscar Saenger gave an interesting address for the American Association of Lovers of Music on April 11.
On page 50 Ernesto Berumen gives his views on the mysteries of public performance.
Frederic Tiltott filled twenty-five engagements in New England during the last three months of the season.
Cesar Thomson will continue his master classes at the Ithaca Conservatory of Music next season.
A program of Rhea Silbert's compositions was given at the De Witt Clinton High School on March 23.
About 200 boys are competing for the harmonica championship of New York.
Eleanora Duse died of influenza.
On page 39 Renée Thornton tells what a New York debut feels like.
Rosemary Pfaff entertained many musicians at a birthday party at her home on Easter Sunday evening.
The Huss summer course at Diamond Point on Lake George opens July 14 and lasts for six weeks.
Milan Lusk gave fourteen recitals during March.
Charles Wakefield Cadman has over three hundred published works to his credit.
The New York Symphony Orchestra will have another engagement at Chautauqua this summer.
Francis Moore and Hugo Kortschak are on a Southern tour.
Rafaelo Diaz will devote more of his time next season to concert work.
Raymond Baird, an eight-year-old boy, was guest conductor of the Rialto Orchestra last week.
Ella Ellis Perfield will be in New York the entire summer and will conduct classes for teachers.
Reinold Werrenrath will give a recital in Paris, France, on June 10.
The Metropolitan Opera Company closed its New York season last Saturday evening with *Il Trovatore*.

G. N.

WHAT A NEW YORK DEBUT FEELS LIKE

By Renée Thornton

[This started out to be an interview; but when Miss Thornton (in private life Mrs. Richard Hageman) had gone on for hundreds of words of very interesting material, the interviewer said: "Now, see here, Miss Thornton, this will be much better if you don't mind writing it down yourself, so that there won't be a shade of your meaning lost." So the interview turned into what is really a special article, and one of the most original, different and vital special articles the Musical Courier has had in a long time. Miss Thornton's New York debut, which, as related further on, seemed of such dubious outcome to her, was, as a matter of fact, a most decided success; and her Chicago debut, made a few weeks later, brought her extraordinarily fine notices.]

[The value of this article lies in the fact that Miss Thornton's experience is probably, to a greater or less degree, the experience of every woman—and of a great many men—who have had to face a debut in some great music center, a debut that would more or less determine the future course of a career that was just beginning. There is a vitally human element in this autobiographical story that will help many a young student when the great moment comes.—The Editor.]

What does a New York debut feel like? That's not an easy question to answer. Perhaps, after all, it is an easy question, and can be answered with these simple words—"It feels dreadful." Personally, I felt in such a sublime state of unconsciousness that I am hardly clear minded on the subject yet. I am only beginning now to feel slightly like myself, and I still feel somewhat like a woman who comes out of ether and is slightly foolish, although more or less conscious of having said many ridiculous things to those about her and of having made love to her physician, whom she pretended to mistake for her husband.

The story of a New York debut is, as a rule, a long, sad one, and I dislike exceedingly to take the joy out of life; but I will put down my impressions in the hope that they may be of interest to serious students. Of course, we all dream of this great day, our New York debut, for many, many years, and we make up our minds that we shall never, never attempt it until we are absolutely sure of ourselves.

In my particular case I had the good fortune to meet Richard Hageman, my husband, some eight years ago. At that time I thought I was a fairly good singer and had the great courage that only ignorance of the importance of things artistic gives us. Finally, after returning from Europe, where I had been studying, I decided I wanted to know the truth; if it was worth while to go into the thing seriously. If so, I wanted to begin to study seriously. Mr. Hageman was suggested to me as a man who would give me an honest opinion. In fact, over and over again, I had heard, "Go to Hageman, he will tell you the truth." He did!

QUICK RECOVERY.

It took me about one week to recover. My first impression of my husband was, what a quiet man he was. My other teachers had been very flattering to me and most encouraging. Mr. Hageman told me the most terrible truths in the kindest manner that a teacher could tell a pupil. Finally, after weighing the pros and cons over many times, I decided it must be the truth, because he had nothing to gain from it. So I returned to him and he told me he was not the man for me at present, as I needed straight vocal work. He recommended a few teachers and I went to another teacher, as he advised, returning to him later to begin my artistic training. I gave up all singing in public and began work in earnest.

The more I learned, the more I knew I didn't know. I began to learn the significance of songs, and grew to love each little one so much that it seemed almost as though I could never sing it for any one. Finally, the great day was set. I was ready for New York. May I add that, no matter how prepared for your New York debut you think you are, you are not—and never will be—unless you are made either of iron or castile soap?

I have told a little of my training so that you may have some conception of the significance my husband had played in my life. When this great day arrived it was quite impossible that I should not feel the twofold responsibility of making a success, not only for myself but for his sake.

A month before your debut you take your daily walk, and, of course, it is utterly impossible to take this walk without running into some one, who rushes up to you and says, "My dear, I am looking forward to your recital with such interest. I have long been an admirer of your husband and I know you must be wonderful if he stands in back of you." You return home, you regard your esteemed spouse across the luncheon table, and wonder why in earth you ever married this man until after your New York debut. Then, of course, no New York debut is chic without contracting a cold. I never like to do things by halves, so I got la grippe. You have never been superstitious in your life; in fact, have always ridiculed superstitious people as being very ignorant. However, you decide you must not put your shoes on the bed or go under a ladder. You call yourself all kinds of a coward.

Finally, the day approaches. Wires come in wishing you good luck. A European artist hopes you break a leg, because she is superstitious and believes wishing you good luck is bad luck. No matter how you try, you can never do anything on that day you ever did before. Every one begins to talk nerves. She nervous! of course not! Nervous! Nervous! Nervous! Prepare yourself to hear it dozens of times.

A PAIR OF UNDERTAKERS.

You start for the hall. You forget something. You arrive there. Your vocal coach and accompanist (who happened in my case to be my husband) and your vocal teacher try to entertain you. They are naturally as cheerful as two undertakers, because they realize you may ruin them for life if you decide to get nervous, but they are putting up a brave fight for your sake. They are real men. Upon your arrival three ladies rush up to you, as you enter the elevator to go to the dressing-room, and fairly scream, "My dear, we have admired your husband for years and we have come all the way from Pennsylvania to hear his little wife sing. We just know he would never let you undertake this important undertaking unless you were wonderful. Do let me kiss you, my dear." Not being a Joan

D'Arc and of an heroic nature, this greeting doesn't do you a bit of good, particularly as you have heard it so often during the past month.

You are digesting this and smiling, pretending you are perfectly normal and happy, and you look at this husband, seeming like a mountain weighing you down; and you think, "Goodness! I surely have trouble enough of my own without having to live up to his reputation." You wish you were Lizzie Smith, from Oklahoma.

You do a few scales. Not so bad, you think; and your teacher says "Bravo," with cold perspiration streaming from his forehead. You acquire a little courage. You go to a little stall near the stage and try to remember all the messages that have been sent you.

"I am God's child, I bring only love, I am undaunted, victorious"—but so many things have been told you that you feel slightly giddy and the only thing that sticks is that you are the wife of Richard Hageman and the whole world



Photo by G. Maillard Kessiere, B. P.

RENEE THORNTON

is out there expecting great things from you. Napoleon never seemed half as important to you as Richard Hageman. Mussolini simply doesn't exist.

THE ANVIL CHORUS.

To make you feel more at your ease, just as you are being shoved on to the stage, your manager informs you that every vocal teacher in town is out in front with their hatches. "Now go out and show them," says he. He thinks you have a lot of Irish in you because your name is Thornton, and he relies upon your fighting spirit to bounce one over the first base. But he miscalculated with me. However, he was right about the Irish. I did the best I could, without dying.

You return to the little room after the first group. Your husband is more or less pale and says in his quiet manner, "Now, dear, let me hear your wonderful diction. And don't you think you had better breathe now, as I would like to have you with me a little while longer, and to my knowledge you haven't breathed for the last twenty minutes." Then your vocal teacher rushes in pale, assuring you he is proud of you, oh, so proud of you. But you must open your mouth. How can you sing if you don't open your mouth? And breathe. "Remember breath. Sing as we always do. I am very proud of you, but I want that glorious voice to come out." He is dying like a martyr, but he is smiling at you. You wish you had a loving family, like Mischa Elman.

All this helpful advice registers like the new Charleston dance against the rhythm. You find yourself thinking: "Diction, Open Your Mouth, Breathe. How funny! You have a little joke with yourself, as you think, 'How strange, for a man to ask a woman to open her mouth.' This is really too funny, this lovely joke. Ha, Ha, again. I am undaunted; victorious; yes, Hageman's wife. Why should I have to be this man's wife? Why should I feel like dying? The audience couldn't be finer to me. You remember now with greater understanding how artists, whom you know, have fainted after their first group, from nerve exhaustion. Now you understand.

Someone tells you the great Marcella Sembrich was always frightfully nervous at the beginning of her program and one could never believe it was the same voice later on. You find yourself wondering how she ever became famous, because you have been told by all your musical friends that the critics only "run in" for the first numbers.

You say to yourself, "I love those songs and I am going to do justice to them."

You return for your second group.

Until this recital you believed your eyesight wasn't very good, but this one occasion convinces you that you could see a needle in the farthest corner. Faces you haven't seen for years—how clearly you see them! And you even wonder at the moles these faces have grown in the meantime.

PREMEDITATED.

However, things go slightly better, but it is only in your final encore that Breath, Diction, Open Your Mouth really register. You have no idea that if you have bowed five times or once. You know the audience was quite wonderful to you and you wonder why, because you have a sickening recollection that you have done as poorly as you know how. It seems premeditated. You convince yourself that you made up your mind to do badly.

You go down to the reception hall. You want to cry on

the way down but you are ashamed to, so you smile. Doves of people come in, everyone kisses you and you love every single one of them. They tell you the most extravagant things. Many, many musicians come down. You wonder why they sat through your concert and took the trouble to go to say such wonderful things to you. You feel abashed and guilty. You begin to explain how badly you did because you almost died of nerves, whereupon a very great artist, who believes in your ability, snatches your arms and whispers in your ear—"My God, I thought you had some sense. They think you are great. Don't you know yet, if you take the attitude you didn't do your best, no matter how well they think you did, you will convince them with two words it wasn't as good as they thought it was." You remonstrate, "But he is a musician." She replies, "Worse yet." So you begin to smile and thank people. The more extravagant the praise, the more unhappy in your very soul you become.

A dear friend has arranged a party. You attend and everyone again tells you of your success. This same great artist is there and looks "daggers" at you, warning you not to apologize for yourself.

At last, you return home, undress and cry your eyes out. Your husband is frantic and seems in utter despair and continues to tell you how proud he is of you and that you have had an excellent success. You go to bed, but sleep simply will not visit you. However, finally you catch a nap and wake bright and early.

THE MORNING AFTER.

The critics—how you dread them! You pretend to yourself that you are still asleep but you know full well you are awake. Finally, you just cannot stand it another moment. You get up your courage and get all the newspapers. You recall vividly what an artist friend has told you: "My dear, never expect the critic on the morning paper you always take to like you. They never do." You long to look at that paper first, but you won't. However, you do. His criticism is not in its accustomed place or else you imagine it isn't. You read it. You have to admit he agrees with you entirely. Your husband, in his mind, seems to have given the whole concert. What a blow, even though you know it! You have been ignored for the first time in your life.

Then after a few more tears you take courage and look at the next one. My, wasn't he nice. He tells you all the nice things he possibly could have told you and gives you some valuable suggestions in the way of criticism. You have a longing to sneak into his house and mend all his socks and put buttons on his neglected underwear and cuff links in his shirts, so that his day will start off right with no annoyances. You take the next. It seems just too much to expect anything nicer, and you see your name at the head of the article in big letters, Renée Thornton, with nice things under the title and a helpful, generous criticism. Of course, you cry again. Then you remember how men dislike tears and having read a lot about vibrations, you decide you had better brace up and not let him know you are weeping. You promise yourself you will some day prove to him how much you value that encouragement. And so on down through the papers. Of course, the things that remain in your mind are the things you didn't do. So every night you read these criticisms through, and every morning, when you awaken.

Finally your vocal teacher despairs of your state of mind and says, "Why do you do that?" and "Why don't you do this?" You tell him finally that you are trying to take the advice offered you free of charge. Oh, that's it, and then he is delighted, and replies, "But, my dear child, if you will only breathe as you always have done, and your head resonance, and open your mouth, you will do just what is suggested." So, you begin to understand one another again, although you have an inkling that, in the bottom of his heart, he feels that you have disgraced him for life.

You put your program away with the feeling of tenderness a woman feels when she puts her wedding gown in lavender. A feeling of melancholy overtakes you. You look at the little songs that you have loved so dearly, and you experience a sense of having betrayed their confidence in you and you promise them that the day shall come when you shall vindicate them and show their true beauty to the world, as you understand it.

Now, I would like to add this little advice to other students. Remember it is just as difficult to make a career, if you are associated continually with musicians, as it is if you haven't the advantage of a musical environment; perhaps even more so, because your associations cannot help but mature your artistic understanding; and if you also have the good fortune to live among the so-called intellectuals your mentality must improve itself. So with these two endowments, you must realize that there is no end to the beauty of your songs, no end to their possibilities; and you must realize your littleness. So remember the student who starts his career without having learned the full significance of its meaning has the advantage of the courage that lovely children have—they are sincere but innocent of the great values.

Prominent Musicians Sail

Willem Van Hoogstraten, conductor of the Philharmonic Orchestra, sailed on April 17 for Europe on the S. S. Deutschland for a short visit prior to his third consecutive season as conductor of the Philharmonic at the Lewisohn Stadium concerts this summer. Mr. Van Hoogstraten, whose reengagement as conductor of the Philharmonic was announced recently, was accompanied by his wife, who is known to concert goers as Elly Ney, and their daughter, Eleonora. Mr. Van Hoogstraten is expected back in June for his summer engagement, and will again lead the first half of the regular Philharmonic concerts, beginning on October 16.

Another prominent musician on the Deutschland was Carl Flesch, the Hungarian violinist, who has just completed his first tour of the United States since 1915. Mr. Flesch will return late next December for another concert tour and to conduct master classes at the new Curtis Institute of Music in Philadelphia. Mr. Flesch was accompanied by Mrs. Flesch.

Werrenrath to Sing in Paris

Reinold Werrenrath, who recently announced a London recital in Wigmore Hall on June 3, has arranged, according to his managers, the Wolfsohn Bureau, for a recital in Paris, France, one week later, on June 10.

CHICAGO SYMPHONY ORCHESTRA AGAIN PLAYS ERNEST SCHELLING'S VICTORY BALL

Next to Last Set of Concerts Particularly Pleases—Madrigal Club's Prize Competition—John Charles Thomas Scores with Mendelssohn Club—Buchhalter in Lecture-Recital to Juveniles—Bush Conservatory Prize Contest—Muhlmann Opera Club Active—News Items of Interest

Chicago, April 19.—There were only three concerts on Sunday afternoon, April 13, and among them the most interesting was the one of Reinald Werrenrath, who was heard anew at Orchestra Hall, under the management of Wessels & Voegeli. The popular baritone sang in his usual artistic fashion an unhackneyed program.

The other recitalists were Theodora Troendle, a pianist-composer who plays as well as she composes, and Alice Brown Stout, a soprano-composer, who sings as well as she composes. Miss Troendle performed at the Playhouse, and the singer at the Studebaker Theater. Both recitals were under the management of F. Wight Neumann.

RUDOLPH REUTER COMING BACK.

This office has just received a postcard from Livorno, Italy, from Rudolph Reuter, the distinguished pianist, on which he writes: "Greetings from lovely Italy. I am hard at work here and take relaxation by trips to Florence, Milan, Bologna, Pisa, Nice, etc., all within easy reach. Four of my students, from America and Germany, and I live within two hundred feet of the old tower here, a relic of the thirteenth century. I am playing here several times. The recent concert was a great success. I am returning to America in May."

Mr. Reuter will hold a summer master class in Chicago, after an absence of two seasons in Europe, from June 9 to July 26, in the Fine Arts Building.

WESTERVELT STUDIO MUSICALE.

A studio musicale by the class of Louise St. John Westervelt took place at the Columbia School of Music on April 12. Those who furnished the program were Ivine Shields and Winnifrid Erickson, sopranos, and Emilie Teander, contralto.

DOROTHY GREATHOUSE STILL BUSY.

Dorothy Greathouse, the gifted soprano, who has had a very busy season, is still in constant demand. On May 2 she is scheduled for a recital at Kimball Hall; May 9 she will furnish the program at Henderson Brown College at Clovis, N. M.; May 11 she will sing at Portals, N. M.; May 20 at Harrisburg, Pa.; May 22 at Lancaster, Pa., and May 25 in Philadelphia.

CONCIALDI RETURNS TO CHICAGO.

Following a very successful appearance in New York, Eusebio Concialdi, baritone, has returned here and is looking forward to a very busy time until the middle of August, when he will take a short and well deserved vacation.

MADRIGAL CLUB'S PRIZE COMPETITION.

The Chicago Madrigal Club announces its twenty-second annual competition for the best setting of the poem, May Comes Laughing, by Henrietta Jewett Keith. Recognizing the value of these competitions to American music, the W. W. Kimball Company of Chicago in 1905 endowed the Chicago Madrigal Club with an annual prize of \$100, to be given to the successful competitor. Each competition must be sent to the conductor of the club at 617 Kimball Building, Chicago, and must be in his hands on or before September 15, 1924. The award will be made October 15, 1924. The

composition winning the prize will be produced by the club at its second concert of the season 1924-25.

CHICAGO MUSICAL COLLEGE NOTES.

The program given by the Chicago Musical College in Central Theater Sunday afternoon was a departure from the ordinary music making, for the institution presented there the competition in connection with the Mason & Hamlin prize of a grand piano.

Alice May Devine, student of Belle Forbes Cutter, gave a successful recital before the Young Men's Christian Association last Sunday.

Rose Lutiger Gannon, of the faculty, has been engaged by the Mozart Club, Toledo, Ohio, for its performance of Dvorak's Stabat Mater. Kathleen Ryan, student of Mrs. Gannon, gave a recital at Belmont Hotel, April 15. Mary Huff, also studying with Mrs. Gannon, has been engaged to sing at the special Easter music at the Englewood Presbyterian Church.

Mary C. Kallal, student of Edward Collins, gave recitals at the Edgewood Academy, Madison, Wis., April 4; St. Clara Academy, Sinsewawa, Wis., April 5, and Visitation College, Dubuque, Ia., April 7.

Edith Trewartha Pierson, student of Erma Rounds, was soprano soloist at St. John Cantius Church, April 13, and will sing at the Wilmette Presbyterian Church, Easter Sunday morning.

Felix Borowski, president of the Chicago Musical College, has been made an honorary member of the new chapter of the Lambda Phi Sorority, which this year also initiated as honorary members Julia Marlowe and Ruth St. Denis.

THOMAS AND MENDELSSOHN CLUB

The Mendelssohn Club concluded its thirteenth season at Orchestra Hall on April 17. The soloist was John Charles Thomas. Mr. Thomas has appeared here often in song recital and his popularity increases after each appearance. He is an artist who loves his art and always gives of his best. He knows the art of singing, and the way he uses his beautiful voice entitles him to the qualification of master-singer. Thomas' enunciation of the English language is clear cut, and he has made a deep study of foreign languages. Indeed, there are few Frenchmen now appearing on the lyric stage whose diction is as fine as that of this baritone. His first group included Gaston Paulin's Le Chemin de Lune, Henri Bemberg's Il Neige, Moussorgsky's La Priere du Soir and Emil Pessard's Requiem du Coeur. In those varied songs he colored his voice so well as to render the complete message of the song. In Bemberg's often heard Il Neige he got the piquancy contained in the composition and expressed it beautifully. In Moussorgsky's quaint song he delivered the Prayer of the little child with the naivety demanded by the composer and to hear Thomas sing the Requiem du Coeur is in itself a treat, as he understands the cynical note and expresses it admirably. His second group, made up of compositions by Americans, included Crying of Waters by Louis Campbell-Tipton (a song often programmed, but seldom rendered as on this occasion), John Alden Carpenter's very difficult but effective Les Silhouettes, Pearl Curran's Nocturne (dedicated to Mr. Thomas, who sang it superbly) and Mana-Zucca's Nichavo, one of the best songs from the prolific pen of this very successful American composer. Due to the manner in which the last named song was sung and also to the effectiveness of the number, the audience gave him such an ovation after it that a double encore had to be sung. The baritone could have added a third had he permitted the audience to have its wish, but after returning to the stage several times to acknowledge the storm of plaudits he motioned to the Mendelssohnians and the audience calmed down, though many persisted in their efforts for another extra. It was a big night for Thomas, one of the very best soloists chosen by the Mendelssohn Club in its thirteen years existence.

The Mendelssohn Club had prepared a very interesting program, which was rendered in a manner that left a fine imprint on all the auditors. The Mendelssohn Club is an organization of which Chicago is justly proud. That body of male singers has been well trained by its conductor, Harrison M. Wild, and its work, always satisfactory, was

even more so at this concert. The club revealed itself at its best. To single out one number does not seem necessary. Each deserved the rapturous plaudits of the audience, and Conductor Wild may well be proud of what he has accomplished with the Mendelssohn Club. The third and last concert of the season by this organization presaged well for the fourteenth season.

P. S. DURHAM HERE

Among the out of town visitors at this office during the week was P. S. Durham, the clever and successful Louisville (Ky.) manager. Mr. Durham had just completed his second season and he discussed his plans for his third in Louisville. This year, with Rosa Ponselle, he opened the Woman's Club Auditorium there and his series included such artists as Paul Kochanski, Louise Homer, Tito Schipa, George Miquelle and the Cleveland Orchestra. At the McCauley Theater he presented, besides the Cleveland Orchestra, Paderewski, the Denishawn dancers and the San Carlo Opera Company. Speaking about the artists, Mr. Durham said: "Those that went over were the ones who gave the best programs. No trivial selections are demanded by the Louisville public. We want the best there and programs should be built with this in mind. Louisville audiences are just as learned as those in New York, Chicago or Boston. Thus, a program for our city should be along the same lines as those given in those musical centers."

Mr. Durham, a very energetic manager, has won the confidence of Louisville concert patrons by giving them always what they want, and by so doing he closed his second season with a handsome profit. This summer he will present light opera in Louisville on the same scale as it is presented in St. Louis by the municipality. The operas will be produced by John Pollack and will take place at the Fountain Fairy Park Theater, which has a capacity of over two thousand seats. Mr. Durham had much to say regarding Louisville and the artists who have appeared there and those he has already secured for next season, but as his illuminating remarks were made confidentially the writer will not divulge what was said, but will keep in indelible ink for further use the secret of Durham's success in the managerial field.

BETHOVEN TRIO ENGAGEMENTS

The Beethoven Trio, which has just finished a successful series of three ensemble programs here, has been engaged to close two other music series—the Euterpean Men's Chorus series in Morgan Park (Ill.) on April 19, and the one in Batavia (Ill.) on April 20.

BUCHHALTER IN LECTURE-RECITAL TO JUVENILES.

Over fifty juvenile piano students assembled in the studio of Isadore L. Buchhalter, in Kimball Building, Saturday afternoon, April 11, to enjoy a unique and valuable experience in their young lives—a lecture-recital so arranged in diction and with piano that the youngest could understand the full meaning and its portent, the relation of essentials, palatable in every sense and so delivered that the points brought out will stimulate the ambitions of those present to greater devotion to music in their endeavor, instilling the real spirit which all should possess who expect to make the best of those talents with which nature endowed them. Particular stress was laid on the necessity and art of practice, and all of these children, most of whom have passed the rudimentary stage and are fast becoming artist pupils, drank in the thoughts expressed by their teacher with unfeigned interest and delight. A doubly interesting occasion because of the youth of the audience and the high standing of the author as a pedagogue!

AMERICAN CONSERVATORY NOTES.

The American Conservatory announces the engagement of Henry Purmount Eames as teacher of piano and lecturer on musical history and esthetics before the normal teachers' training classes.

Alma Mehus, a graduate of the American Conservatory and an accomplished pianist, who spent the past season in Berlin studying with Adele Aus der Ohe, appeared with success at one of the Philharmonic Symphony Orchestra concerts. This twenty-year old girl is said to be the youngest American ever chosen to play with the above mentioned orchestra.

The preliminary contests in the piano department for commencement appearance at the Auditorium are now taking place. The final contest will be held Saturday afternoon, May 10, in Kimball Hall.

Jacques Gordon is filling a number of engagements in various parts of the country, assisted by Josef Brinkman, pianist.

CHICAGO SYMPHONY PROGRAM.

The Chicago Symphony Orchestra will soon close its regular series of concerts, as next week will be the final program of the thirty-third season. The concert this week was one of the most interesting of the entire season, even though no soloist was listed. The program was opened with a superb rendition of the Irish Rhapsody, No. 1, by the recently deceased Charles Villiers Stanford. Then the orchestra had a fine opportunity to disclose its fine technic, the beautiful tonal quality of its various departments and the virtuosity of several of its players in Rimsky-Korsakoff's Scheherazade suite. Jacques Gordon, the concert-master of the orchestra, has long been recognized not only as a fine leader, but also as a soloist of first rank, and he played the difficult solo passages in a manner that added prestige to his reputation. At the conclusion of the suite the conductor shook Gordon's hand and motioned him to stand up alone and bow acknowledgment of the warm plaudits of a delighted audience. The harpist of the orchestra, too, made the contribution most happy; likewise the bassoons, first clarinetist, oboist and that excellent first cellist, Alfred Wallenstein. After the intermission Schelling's very popular and effective Victory Ball was heard again. As is customary at this time of the year, Wagner's Good Friday Spell, Transformation scene and Glorification from Parsifal was given as a final number and was played

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in a manner that left a big imprint in the minds of the auditors and sent them home in a reverent mood.

KNUPFER STUDIOS.

Marjorie Pollack, pupil of Marie E. Dreier of the faculty of the Knupfer Studios, sang over the WGN radio station at the Edgewater Beach Hotel, April 18. Miss Pollack and Miss Kuecke, also a pupil of Miss Dreier, will take leading parts in a performance of the Land of Chance, to be given by the Community Players on April 28.

BUSH CONSERVATORY PRIZE CONTEST AND NEWS.

The following well known Chicago musicians and critics have consented to act as judges in the prize contest of Bush Conservatory artist students to be held at Orchestra Hall on April 29: The judges in the piano department will be Edward C. Moore, Alexander Raab and Maurice Rosenfeld; in the violin competition, Leon Sametini, Harry Wessbach and Herbert Butler will adjudicate the merits of the contestants; the vocalists will be judged by Adolph Muhlman, Herman Devries and Karleton Hackett.

The prizes to be awarded among the nine young musicians, all of whom are members of the Master School of Bush Conservatory, have been presented very generously by the Moist Piano Company, Lyon and Healy, and the Hornsteiner Violin Shop. The prize for the fortunate pianist is an A. B. Chase grand piano valued at \$1,650 and personally selected by Sam E. Moist. The voice prize is a Henry F. Miller grand piano valued at \$1,250, which will also be selected by Mr. Moist for the winner. The winner of the violin prize donated by Lyon and Healy will receive a fine old Italian violin. The second violin prize was awarded at an earlier contest to Ferne Hassell.

The national character of the student body of Bush Conservatory is shown by the homes of the contestants. Among the pianists, Ferne Bogle comes from Oklahoma, Adolph Ruzicka from Chicago, and Harold Triggs from Colorado. The violinists are likewise scattered—Olga Eitner from Kansas, Edith Kendall from Washington, and Agnes Knoflickova from Bohemia. All three of the singers competing come from Chicago—Maude Bouslough, Hildred Hanson Hostetter and Helen E. Smith. All of the young artists are students of the master school of Bush Conservatory.

MANY ENGAGEMENTS FOR BUSH PUPIL.

Helen E. Smith, soprano, artist pupil of Mae Grave Atkins, member of Bush Conservatory Master Class and president of Omega Chapter of Sigma Alpha Iota, has been filling a number of engagements lately. On April 8 she sang at the Art League of the Wilmette Woman's Club. On April 14 she gave some numbers at the Division Street Y. M. C. A., and on April 16 sang with success for the Rotary Club of Oak Park. She will sing at the Y. M. C. A. Hotel on April 26 and participate in the Bush Conservatory prize contest in Orchestra Hall, April 29, and was booked to sing at the special Easter services at the Second Presbyterian Church of Oak Park.

MUHLMANN OPERA CLUB.

The fourth monthly program of the Muhlmann Opera Club was given on April 13, as a song and operatic recital, in which eighteen members of the club took part. Miriam Knauf opened the program with Brahms' G minor rhapsody; then followed Frieda Stoll with Mendelssohn's Auf Fluegeln des Gesanges, Grieg's Solvejg's Song, and the Micaela aria from Carmen; Anton Knopf sang the prologue from Pagliacci; Berte Long, contralto, and Phillip Bernstein, tenor, sang and acted the duet, Home to Our Mountains from Il Trovatore; Ruth Olt Wack gave two songs by Lohé and Wells, and Caro Nome from Rigoletto. The program ended with the Card Scene and following ensemble from Carmen in English, and this number, in which six members sang Frasquita and six members sang Mercedes, with Berte Long as Carmen, aroused much enthusiasm. Mildred Graveley was the accompanist.

The opera singer, Willard Andelin, who came back from Germany after seven successful seasons, and Mrs. Andelin, were guests of honor. Mr. Andelin favored the audience by singing two German songs and one French song, accompanied by Mrs. Andelin. A reception followed and tea was served. The recital hall of the Gunn School of Music, where the affair took place, was crowded to capacity.

CANTOR GIBLICHMAN HARD AT WORK.

Cantor Joseph Giblichman is hard at work on a program which is to be given entirely in English in the near future. This is the announcement of his manager, Alexander Greenwald.

RENE DEVRIES.

Musical Program Follows Halperson Lecture

On April 14, in the ball room of the New York Liederkranz Society, a gathering of artists gave an enjoyable and delightful musicale, which was preceded by a short lecture by Maurice Halperson. The capacity audience showed its enthusiasm by applauding each artist. After Mr. Halperson's lecture the musical program began with Anton Bilotti playing a Chopin Polonaise. This was followed by Marion Lovell, coloratura soprano, who sang the Shadow Dance accompanied by a flute obligato rendered by Raymond Ellery Williams. Miss Lovell is an artist pupil of the well known New York teacher, Mme. Ada Soder-Hueck. Miss Lovell disclosed a delightful tonal quality and showed excellent training. Later on in the program Mr. Bilotti and Miss Lovell offered a second group.

Artists from the Metropolitan who took part in the program were Arnold Gabor, Ellen Dalossy and Marion Telva, all three giving two groups, much to the enjoyment of the audience. Ernst Otto, another artist, contributed two numbers in a single group. Taken in its entirety the evening was an artistic success from every viewpoint.

Fiske O'Hara Begins Tour

Fiske O'Hara, tenor, who for several years has been a prominent figure in operettas, will begin a concert tour in Niagara Falls on Sunday, April 27. Mr. O'Hara has given up, for the time being, all contracts for production appearances and has been studying with Mrs. Nettie Snyder, preparing his recital program. Mr. O'Hara will be launched as a full fledged recitalist, filling fifteen concert dates in Canada and Massachusetts during the next month. He and his wife are sailing for Europe on the S. S. Rochambeau, June 4, going immediately to Florence, where they

will resume their studies with Mrs. Snyder during the summer months. Mr. O'Hara returns to the States in the early fall to begin immediately his tour which has already been booked.

Yeatman Griffith Artist Winning Success in Recital and Concert

Dolores Royola, a young American soprano, who made her debut direct from the Yeatman Griffith Studios earlier



DOLORES ROYOLA

in the season, has appeared before a number of clubs, scoring a splendid success at every appearance. After singing for the Professional Women's League (three times) the Professional Women's League Viewpoint said: "The glorious voice of Dolores Royola was never heard to greater advantage. A splendid exponent of American art, having

received all her training in this country under the internationally famous vocal pedagogue, Yeatman Griffith, she sings with intelligence and a sweetness seldom heard in a voice of such volume, and has the art of bringing out the message of the song."

Miss Royola appeared twice at the Pleiades Club. The club paper said: "Seldom have we heard such beautiful singing as that which Dolores Royola gave us. Her splendid artistry demonstrates beyond question that American training can produce as fine artists as the most critical could desire."

She was heard by the Daughters of Alabama twice, the organization's paper commenting: "Dolores Royola, the young American soprano, gave a delightful program and a superb rendition which thrilled her hearers. Her beautiful voice and finished production combined with a most winning personality will long be remembered."

The Century Theater Club paper, following her appearance, said: "Dolores Royola completely captivated her audience with her beautiful and artistic singing. A well chosen program was delightfully rendered and was received with a veritable ovation."

The Matinee Club stated: "The singing of Dolores Royola, the young American soprano, was greatly enjoyed by her hearers. Her beautiful voice and splendid artistry brought her deserved and enthusiastic applause."

Artists Off for Europe

The annual exodus of musical artists to Europe began with a rush about ten days ago. Among those leaving on the Leviathan, April 12, were John McCormack, Mme. Georgette Leblanc, Emilio De Gogorza and Vladimir Goldschmidt. The Aquitania, sailing April 16, took Mary Garden, Albert Coates, Giorgio Polacco and Edith Mason (Mrs. Polacco), Moriz Rosenthal and Mr. and Mrs. Erno Dohnanyi. The new Deutschland carried away Fritz Kreisler, Carl Flesch, Willem Van Hoogstraten, Elly Ney (Mrs. Van Hoogstraten), Carl Friedberg and Elsa Alsen.

Morgan Kingston Sails

Morgan Kingston has been re-engaged by the Metropolitan Opera Company for the season 1924-25. He sailed for Europe on the S. S. Berengaria, April 23, to fill engagements in opera and concerts during the spring and summer months.

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**JOHN McCORMACK.**

To judge by the looks of the most popular of tenors, he was feeling very happy on Saturday morning, April 12, when he sailed on the Leviathan to join his family in Europe, where they have been all winter. It will be a quiet summer in England for him. He will sing only once while abroad, with Walter Damrosch's Paris orchestra in the Beethoven Cycle, on May 20. In October he will be back for another tour of the United States. (Photo © Underwood & Underwood)



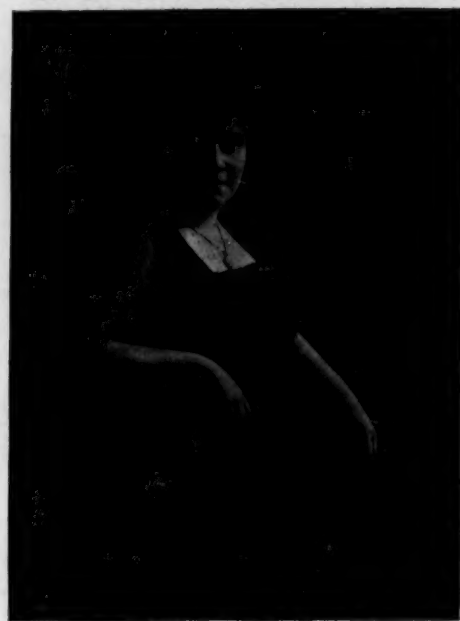
GALI DE MAMAY, who recently celebrated her first anniversary at the head of the school in Chicago that bears her name, by giving a program with her talented pupils at Kimball Hall. (Celebrity photo)



**BERLIN HEADQUARTERS
OF THE
MUSICAL COURIER.**

**GRACE HOLST AND FORMICHI.**

Grace Holst, soprano of the Chicago Civic Opera Company, and Cesare Formichi, baritone of the same company, recently visited, with Mr. Goldman and Mr. Conner of New Orleans, at Bailly Woods, France, to lay a wreath on the grave of Mr. Goldman's son, who was killed in the war. Mr. Formichi has had several guest appearances with the Grand Theater in Bordeaux, singing the title role in *Rigoletto*, *Scarpia* in *Tosca*, *Nelusko* in *L'Africain*, *Canio* in *Pagliacci* and *Athanael* in *Thais*.

**CELIA SCHILLER,**

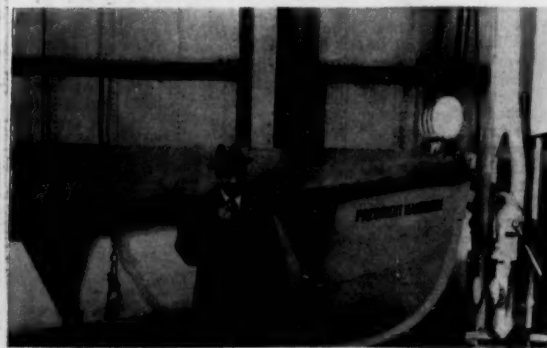
pianist, and organizer of the Trio Classique of New York, which has given many public concerts, meeting with much success due to its artistic work, was very recently married to Sigmund Pollatschek. They have just returned from their honeymoon. The trio will give several New York appearances in the fall.

**ISIAH SELIGMAN,**

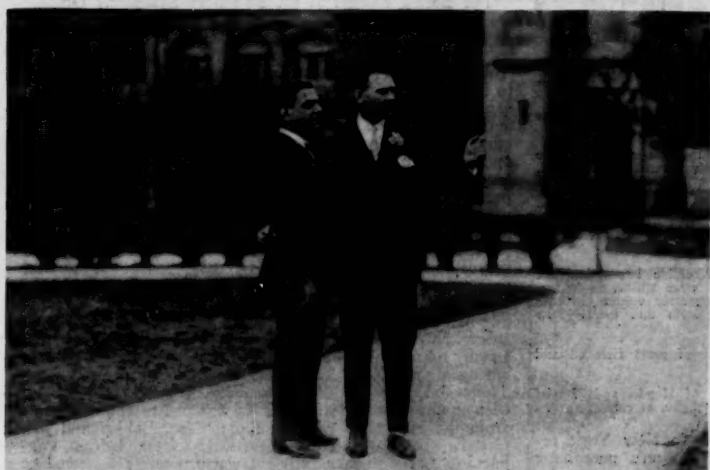
pianist, gave a successful recital at Aeolian Hall this season, winning the praise of the New York press and public alike, has filled many engagements since his successful appearance. Recently he played at a reception given in his honor by Mr. and Mrs. Jacob Walinsky. His playing was delightful and artistic and his program contained compositions by Chopin, Tchaikowsky, and several of his own selections. This artist also gave a joint recital with Geraldine Leo, violinist, at the Brooklyn Academy of Music, on April 9. On April 11 he was soloist for the Lighthouse concert in New York, and on May 1 will appear before one of the Union League organizations of this city.

**SPRINGTIME IN NEW YORK.**

Frederick Gunster, tenor, on Riverside Drive, April 1.

**ALFRED MIROVITCH,**

the Russian pianist, sailed on the Dollar Line, S. S. President Harrison, for Los Angeles, where his master class opens on June 20.



TITO SCHIPA AND ROBERT HAYNE TARRANT.

Tito Schipa, tenor of the Chicago Opera, is here shown visiting the "Vieux Carre" in New Orleans with Robert Hayne Tarrant, concert manager, as his guide. While in New Orleans Mr. Schipa sang to a sold-out house under the auspices of Mr. Tarrant. (Photo by J. B. Gasquet)



OUR MARY.

Perhaps it is doing Morris Gest an injustice, but it looks as if the expression on Mary Garden's face, as the well known producer kisses her good-bye, is what is popularly known as "grin and bear it." Mary sailed on the Aquitania, April 16, to spend a long vacation in Europe. She will be back early in October, and, before rejoining the Chicago Civic Opera Company, will appear for a while as the Madonna in Morris's production of *The Miracle*. (Photo © Underwood & Underwood)



FORTUNE GALLO,

impresario of the San Carlo Opera Company, snapped by Bob Morningstar during the recent successful engagement of the company in Chicago.



BREAKFAST WITH DE PACHMANN.

Vladimir de Pachmann, the seventy-five-year-old pianist, has returned to New York after a five months' tour of over forty concerts which took him to the Pacific Coast. The veteran virtuoso is shown here at breakfast with the Pallottellis, his friends with whom he lives. (Left to right) P. Pallottelli, De Pachmann's secretary; Signora Alicia Pallottelli, friend of Mussolini, called Italy's Joan of Arc; Master Virgilio Pallottelli, De Pachmann's only piano pupil; and the maestro himself. On the table can be seen the bowl and strainer with which he carefully cleans each piece of silverware before eating, following his life-long habit.



GIORGIO POLACCO AND EDITH MASON.

Giorgio Polacco, artistic director of the Chicago Civic Opera Company, accompanied by his wife, Edith Mason, the well known prima donna soprano of the same company, left for Italy, via Paris, last week, on the S. S. Aquitania. Most of the summer will be devoted to rest, though Miss Mason may sing with the Berlin State Opera and Mr. Polacco has been offered an engagement to conduct the Italian outdoor opera season that is to be given at Vienna. (Photo © Keystone View Co.)

MARJORIE MEYERS,
a young soprano, who recently gave a successful New York recital, winning praise from the press and public alike. This artist is preparing several new programs which will be presented in the early fall in the larger cities throughout the United States.



OPINIONS OF THE PRESS

Roderick White Scores with Los Angeles Symphony

Recently Roderick White, the violinist, made his first appearance with the Los Angeles Symphony Orchestra, under Walter Henry Rothwell, and the newspaper critics in Santa Barbara, where the concert took place, were loud in praise of this American artist. Two of these reviews follow:

Mr. White's offering was the amazingly difficult and superbly beautiful Mendelssohn concerto in E minor, written in 1838 for Ferdinand David. David had demanded something brilliant, and the German master complied fully with his specifications in this respect, but it is doubtful if the great work has ever been more brilliantly performed than it was last night. Its technical difficulties, which have dismayed so many violinists, were surmounted triumphantly and with deceptive ease. Mr. White's bowing was superb, his tones were exquisitely true, rich and colorful, and his shadings and phrasings revealed a fine sensitiveness and a profound understanding of the text. Santa Barbara music lovers have been privileged to hear this season many superlatively good artists, but who delighted them more than Mr. White? At the conclusion of his performance he was greeted with a storm of applause which brought him before the footlights for five curtain calls.—*Morning Press*, Santa Barbara, March 25, 1924.

Few violinists appearing before the public in America today, in choosing a number for concert work with which they hoped to please their audience, would pick from the immense library of music for the violin the E minor concerto of Mendelssohn.

There is said to be a lack of appreciation for music of this school and type. It is claimed that audiences do not care for it. It is said—any number of things—but the fact is that there are few violinists in this country and especially of this country who would dare to make the number their piece de concert.

Roderick White, however, last night, appearing with the Los Angeles Philharmonic dared and created for himself a triumph. He was recalled five or six times and, what is more, received the sage noddings of the head accorded only to good musicians by the much older members of the orchestra who have probably heard them all and who have learned to be sparing with commendation.

The chief delight of White's performance is his absolute knowledge and thoroughness, attributes of the same school which stands for the more rigid right wrist and which, coupled with genius, combine to make great artists.

The intricate technique demanded by the E minor concerto was flawless and finished and there was no glossing over, no empty places that left one irritated, and from the mazes of the cadenza to the melodious sonority of the andante and the almost religious maestoso there were

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complete mastery, depth of feeling and delicate variation of phrase and period.—*Santa Barbara Daily News*, Santa Barbara, Cal., March 25, 1924.

Press Encomiums for Margaret Northrup

Margaret Northrup, soprano, won the following encomiums from the press following her successful New York recital on March 13:

Her style in various numbers was musicianly, her intonation was excellent and her taste reliable.—*New York Herald*.

It is inexpressibly gratifying to a critic to come across a voice which is persistently pure in quality, intonation, and so unforced, spontaneous and flexible.—*New York Post*.

Her voice has the clear, tuneful, level quality so necessary for sustained passages, in *The Messiah* for instance; at the same time she negotiated the runs in *O Had I Jubal's Lyre* with excellent flexibility and steady breath control.—*New York Times*.

Margaret Northrup who had made an agreeable impression last season, showed an advance yesterday with a voice which, as before, had a clear smooth quality, but now shows greater volume, making possible a performance of considerable richness and color.—*New York Tribune*.

Miss Margaret Northrup displayed a voice of great richness and charm.—*Christian Science Monitor*.

In her initial offering from the oratorios of Haydn and Handel she was fluent in legato, even, assured in her flights of coloratura and mellow in her tone.—*Evening Sun*.

Immediately preceding Miss Northrup's New York recital she was soloist at Clarence Dickinson's noon-hour musicale at the Brick Church. March 30 she appeared with the Bergen County Symphony Orchestra in Hackensack, N. J., and April 13 she sang in Forest Hills, N. J. April 25 the soprano will appear at the Springfield Festival, and two days later, April 27, she will be heard in Rutherford, N. J. Miss Northrup is now under the exclusive direction of Walter Anderson.

New York Critics Praise de Horvath

Cecile de Horvath scored her usual success in her recent New York recital. Excerpts from her criticisms read as follows:

MacDowell's *To the Sea* was played with that careful attention to technical and dramatic details that has placed Mme. de Horvath well to the fore in the guild of women pianists.—*Greta Bennett* in the *New York American*.

Mme. de Horvath proved effective, both in Grieg and Scriabin, with clear-cut, skillful playing, marked by ample capacity for speed and expressive coloring.—*New York Tribune*.

The audience paid Mme. de Horvath the compliment of several recalls.—*Oliver Downes* in the *New York Times*.

Mme. de Horvath's performance was charming and musicianly. She played with a good tone, intelligence and taste.—*New York Herald*.

Mme. de Horvath can cast light and shade about with skillful care, and run her fingers over passage work with little effort, if much fastidiousness.—*New York Sun and Globe*.

She played Viennese Waltzes by Zoltan de Horvath. This piece belongs to the Kreisler and Godowsky schools and contains delightful melodies.—*New York Morning Telegraph*.

Mme de Horvath's program was well arranged and unhackneyed.—*Deems Taylor* in the *New York World*.

The artist devoted a large measure of her talents to injecting color into her playing and to particular attention to phrasing and other details.—*Frank H. Warren* in the *New York Evening World*.

Cecile de Horvath, a pianist who possesses charm, played a program of unusual music.—*New York Evening Telegram*.

Alcock Scores in Mahler Symphony

Merle Alcock, contralto, was one of the soloists when Mahler's second symphony was given recently at the San Francisco Music Festival. That she shared greatly in the success of the performance is evident from the following press excerpts:

Mahler laughs at the old orthodoxies of symphony writing and introduces a contralto solo, and Merle Alcock sang beautifully the verses ending:

"I am from God; I will go back to God
The merciful God a candle will be sending
To light my way unto a blessed life unending."
Listening to that song the most unlighted spirit must have recognized that music such as this second symphony of Mahler has an ethical value as real as the *Imitation of Thomas à Kempis* or the *Divine Comedy*.—*Redfern Mason* in the *San Francisco Examiner*.

Her voice is strong and velvety and she almost "stopped the show." So greatly was the audience impressed that it required great self-repression to avoid breaking out into loud expressions of approval. The air seemed charged with intense emotion, but everyone kept quiet, though Hertz evidently sensed that feeling and appeared to take a new grip upon himself as though preparing to still any outbreak.—*Charles Woodman* in the *San Francisco Call and Post*.

She has a rich, full voice and sang with compelling beauty and power. It was another memorable performance.—*Egbert Swenson* in the *San Francisco Bulletin*.

Critical Praise for Gerald Maas

Gerald Maas scored a marked success when he appeared recently as soloist with the Detroit Symphony Orchestra. According to the *Detroit News* "He is a first-class performer who accomplishes a rich tone of the greatest clarity, particularly suitable to the music he played, the concerto in A minor of Saint-Saëns. This is music of a lovely singing character and needs an interpreter who is able to make his instrument speak in the voice of song. A great technician whose tones told of nothing save technic would fail dismally with this concerto. Mr. Maas presented the melody in all its beauty. He was received with great enthusiasm and made such an excellent impression that Detroit's latch-string is permanently out to him." The critic of the *Detroit Free Press* stated: "Mr. Maas played the concerto with warmth of tone and intelligence. He is well equipped technically." It was the opinion of the *Detroit Saturday Night* that "Mr. Maas played the concerto with spirit and enthusiasm. His ample technic would satisfy the most skeptical."

London Post Praises Myra Hess

Myra Hess, pianist, gave a recital recently in London, and in reviewing the event the critic of the *London Morning Post* stated: "She excels in two things, in the lovely warmth of her middle tone and the delicacy of her piano." The critic of that paper also said that "Myra Hess is, of course, a superb technician, as she showed in Arnold Bax's sonata, where she intoxicated us with the sheer rhetoric of this magniloquent composition, which is Liszt in modern dress, or rather the nearest counterpart tone can offer to the music of Swinburne. But it is in the alliance of the head and the heart that she stands preëminent."

Castelle and Baklor Sing with Orchestra

The closing concert of the Baltimore Symphony Orchestra was given at the Lyric Theater on the evening of March 16 with Elsa Baklor, soprano, and George Castelle, baritone, as two of the soloists. They were heard in a duet from Thomas' *Hamlet* and also one from Paggiacci. According to the *Baltimore Sun* of March 17, "Mrs. Baklor sings with considerable poise and surety, producing her tones easily and without effort. She uses her really splendid voice very effectively and presented her part in a truly artistic fashion and as one with a keen appreciation of the character portrayed." The same paper commented on Mr. Castelle's part in the program as follows: "George Castelle is not often heard on the concert stage, which is a fact to be deplored. For his singing is that of an operatic artist of experience, of one who knows how to present a work and knows how to appeal strongly to an audience of musical understanding. His voice is of the dramatic order, rich, clear, full and vibrant, and possesses a splendid carrying power. Baltimore is happy in the possession of two such splendid vocalists." The critic of the *Baltimore News* was equally enthusiastic in praise of the two artists, stating among other things "The singers were heard in duets from Thomas' *Hamlet* and Leoncavallo's *Paggiacci*, both having been sung extremely well." This was one of the comments from the *Baltimore Evening Sun*: "Mrs. Baklor and Mr. Castelle sang duets from Thomas' *Hamlet* and from Paggiacci in a way to earn fully the warm plaudits bestowed by the big audience. Both are undeniably artists, who not only sing with absolute sureness, but who bring to their art the best traditions of the concert and operatic stage and who invest their work with a dramatic quality and a vitality that gives it distinction." Mrs. Baklor is one of Mr. Castelle's artist pupils.

Julian de Pulikowski at Cincinnati Conservatory

Music teachers and students will be interested in knowing that Julian de Pulikowski, Polish violinist, has been added to the Summer Session faculty of the Cincinnati Conservatory of Music. Professor de Pulikowski is one of a dozen or more celebrities who will teach various departments of music at the conservatory. Among them are Marguerite Melville Liszewska, who will teach the piano; Lucy de Young, voice; Dan Beddoe, voice; Burnett C. Tuttle, clarinet, and Richard Seibold, public school music. This will be the fifty-eighth summer session at the Cincinnati Conservatory of Music. It will commence June 20 and conclude August 2.

Augusta Lenska's Busy Spring

Augusta Lenska, well known South African coloratura, who will be in this country next season, has finished her guest performances with the Berlin State Opera and is now giving song recitals in Switzerland. During the month of April, she was scheduled for appearances in the foreign colonies and doubtless heard by many Americans at Geneva, Berne, Lausanne, Luzerne, Zurich and St. Gallen. She will wind up this tour in South Switzerland by singing at the Kursaal, Locarno, today April 24, and Lugano, April 28. After that date Miss Lenska will retire to her Swiss country home at Ascona to rest and prepare herself for her American concert tour.

Marjorie Squires "Delighted Her Audience"

Marjorie Squires' recent appearance in recital at Fredonia, N. Y., brought her managers the following enthusiastic telegram: "Marjorie Squires gave us a beautiful recital. Her rich and powerful contralto voice satisfied and delighted her audience. Miss Squires' splendid interpretation of Adieu Forets from Tchaikovsky's *Jeanne D'Arc* will long be remembered here." The telegram is signed by the Fredonia Music Club.

Morgana Wins Praise in Barber of Seville

Following Nina Morgana's last appearance this season in the Barber of Seville at the Metropolitan, Pitts Sanborn, in the *New York Telegram-Mail* stated: "Mme. Morgana was in excellent voice and vastly pleased a big audience with her vivacious acting and her fluent and sparkling vocalization." She has been re-engaged at the Metropolitan for the season 1924-25.

Van der Veer Scores in Detroit

"Mme. Van der Veer, well known here, merited wide approval. Her contralto is rich-toned, deep and resonant, and the tenderness with which she interpreted the air, *He Was Despised*, was one of the most beautiful portions of the evening." The foregoing, from the *Detroit Free Press*, appeared after Nevada Van der Veer recently sang with the Detroit Symphony Orchestra in *The Messiah*.

Leonida Caroni at Town Hall April 29

Leonida Caroni, baritone, will be heard at the Town Hall, New York, on Tuesday evening, April 29, in a song recital, assisted by Vladimir Dubinsky, cellist.

Land at Yonkers Club

Harold Land, baritone, will sing for the Chaminade Club of Yonkers on the afternoon of May 6.

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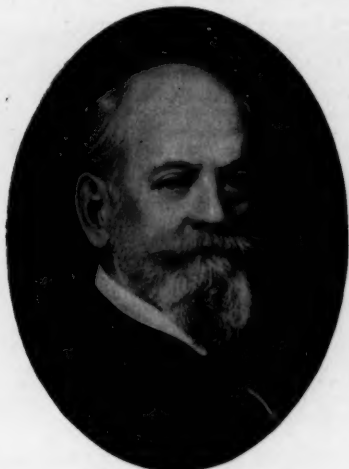
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Arthur Hubbard to Teach in Los Angeles

The recent announcement that Arthur J. Hubbard, the celebrated voice teacher of Boston, would teach again in Los Angeles this summer will doubtless be of great interest to aspiring vocalists in the Far West. It is late in the day to enlarge on Mr. Hubbard's extraordinary success in his chosen field. By their fruits ye shall know them—it is by this test that Mr. Hubbard prefers to be judged, and he meets the test successfully. Perhaps the most famous of his long list of artist-pupils are Charles Hackett and Roland



ARTHUR HUBBARD

Hayes. Both of these great tenors have excited the admiration of press and public in Europe and America and both attribute this success to Mr. Hubbard.

Thus, in a recent interview Charles Hackett said: "Arthur Hubbard of Boston was the only teacher I ever had. He gave me my foundation. I owe him all my success here and abroad. Naturally I have worked hard and profited by experience. Hubbard is one of the most able, rational men I have ever met. Let me not forget, by the by, two seances with the eminent Italian teacher Lombardi, but as they led to a violent disagreement, I cannot include him in my repertory."

A tribute of similar tenor was published in the MUSICAL COURIER last summer, which speaks eloquently for itself:

A LETTER FROM ROLAND HAYES.

London, August 20, 1923.

The Editor, Musical Courier:

I write to register with the editor of the MUSICAL COURIER—also giving him full permission to publish in his columns, if he will—my grateful thanks for correctly stating the facts with regard to who is rightfully entitled to the claim of having prepared my vocal gifts for the world of artistic expression. It was for nine years that Mr. Arthur J. Hubbard, that eminent maestro of Boston, worked with my talent—in season and out of season—and it is to him that I owe the bulk of my success as an artist.

It is true that I have consulted many different masters—all of the finest that Europe affords on various matters respecting tradition in music literature—but I wish to say that as far as my study of singing is concerned, I owe all to Mr. Hubbard. His system of technic, his musicianship, his taste, and judgment in interpretation, I have never found excelled in any country I have visited. It will be the happiest moment of this year when I return in November for a three months' tour in U. S. A. to chat with him (whom I regard as being not only the finest of instructors, but among the finest of human men) on experiences of the year and on matters to which only he holds the keys as far as my needs are in those certain things.

Again thanking you most kindly, and with full recognition and appreciation of all for which the great MUSICAL COURIER stands. Believe me,

Sincerely yours,

(Signed) ROLAND HAYES.

[Mr. Hayes' letter refers to an editorial in the issue of July 12, which was brought forth by a letter from Europe in which someone in London was referred to as "the teacher of Roland Hayes."—Editor.]

Mr. Hubbard is assisted at his Symphony Chambers studios in Boston by his son, Vincent V. Hubbard, and it is interesting to note that the latter's time during the past season has been completely booked. Of further significance is the fact that three pupils of Vincent Hubbard have given successful recitals in Jordan Hall, Boston, during the current season. All of which indicates that the Hubbard theory of voice production, tried and proven, is in a fair way to become a tradition.

The Travelled Norfleets

The Norfleet Trio has given more than forty individual concerts for young people and adults during the current season, and has made three separate tours during that time, playing in nine States and travelling from New York to the Gulf of Mexico. They will close their season with a recital in Norristown, Pa., on May 15, this being their third appearance in the Keystone State this year.

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he will also her more serious song, The Cry of the Woman. Later on, the ballad will be issued for male and female chorus.

Winston-Salem (N. C.), Perfield Teacher Presents Pupils

A large audience attended the piano recital given recently by the pupils of Julia Pritchard, a Perfield exponent of Winston-Salem, N. C. According to one of the local papers: "Each pupil displayed good taste and careful training in the interpretation of the various numbers rendered. The technic was splendid and the musical instinct remarkable. The toy symphony orchestra was enthusiastically received. The players showed themselves to be young artists and deserve much credit for the excellent manner in which each number was rendered. The little conductor with her baton won much admiration and praise by her gracefulness and accuracy. Each number was a real masterpiece and it would be impossible to single out a number and call it the star number of the evening. Miss Pritchard is to be commended for the excellent class of training she is giving her students. That the parents and friends thoroughly appreciate her work was clearly shown by the unstinted praise given at the close of recital."

Salzedo Plays to Capacity Audiences

Salzedo has returned from a two months' tour through Pennsylvania, Michigan, Illinois, Texas and Georgia, where he played to capacity houses. In the middle of this tour Salzedo returned East twice to appear first at Carnegie Hall, New York, as soloist at the March concert of the Schola Cantorum and later on at the White House at one of Mrs. Coolidge's lenten receptions.

Bachaus to Extend Stay Here Next Season

William Bachaus' American season for the past few years has been limited to the period between January 15 and April 15. Next season, however, he will be in this country for two weeks longer, his term extending until May 1.

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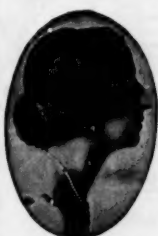
Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSICAL TRAINING FOR GRADE TEACHERS

The Problem of the Normal School and What Is Being Done to Improve the Situation

The question of the preparation of the grade teacher for the tremendous task which she must perform after assign-ment to a school is one of considerable concern for all those whose duty it is to provide the ways and means of in-struction. It may be interesting to know that more than fifty per cent. of the teachers who are assigned to elementary grades throughout the United States have never had any definite instruction concerning methods of teaching music. In reviewing a subject of this kind we are apt to base our judgment on what is being done in city training schools, but a careful survey of the subject reveals the very important fact that so many of the normal schools throughout the country have no music instruction whatsoever.

What little is done in the grade schools and the high schools is entirely forgotten by the young teacher, particu-larly when no stress is laid upon it in the normal school. These teachers go into the small hamlets and into the rural schools, and naturally no music of any character is provided. It has further been determined that in schools where all grades are taught either in one or two class rooms, time does not permit for the teaching of music, even in the most superficial manner. However, a consistent effort is being made to direct educators to the importance of including music as a regular part of every normal school in the country.

A few salient facts are as follows: The average rural school throughout the United States does not include music in its curriculum. The majority of teachers who go into rural schools are entirely unprepared to teach music. Too many normal schools, and what are called high school training schools (a combination of the high school and the nor-mal school) do not include music in their general curriculum. What then should be done? First, an effort should be made to encourage educators to include music in the curriculum. Second, music should be a required subject in all high schools, at least for two years of the ordinary four year course. Third, a consistent effort should be made by state supervisors of music and county superintendents to see that music is taught in rural schools and training schools for teachers.

THE RURAL SCHOOL

If rural school teachers are not yet prepared to undertake this work by themselves, at least a step in the proper direc-tion would be the introduction of the phonograph, so that the children might have music for rhythmic response, march-ing, dancing, etc. Through this means they can also listen to music of a higher type than they are able to perform them-selves. This listening will eventually result in doing and singing and will be a decided gain in the cultural lives of these children in spite of the fact that they may not be vocally proficient. Perhaps the introduction of the radio will aid music supervisors in the solution of their problem. At least it will make it possible for people living in the out-lying districts to hear what is going on in the larger cities, and by this means encourage them to include music in their home life. After all, the greater satisfaction comes in doing a thing, rather than having someone do it for you. It is in this particular that the rural school can serve the community. We must remember, however, that work of this type can not be accomplished until the teacher is trained to do it, because she must stand as the medium between the child and the home. It is not expected that every rural school teacher shall be a musician, but it is expected that with the mechanical aids at her command she shall be sufficiently trained to guide children properly in a better understanding of what music means in the home life.

THE HIGH SCHOOL TRAINING COURSE

Most pupils who enter these combination normal schools are pupils who have come up from the rural schools and the union high schools where music is not taught. They natu-rally enter upon their pedagogic studies with very little regard for the importance of music. Much as this fact is to be regretted it is the truth. It, therefore, becomes the duty of this training school to instruct pupils in the very elements of music notation. This is followed up by the preliminary steps in sight singing, the early steps in music appreciation, and finally in the finer art of singing. Even though these students have not had previous training in music they can progress very rapidly because of their maturity, and what they really need in the matter of instruction is the actual practice in that type of music material which is used in the grades, in order that when they undertake this work they will be prepared in the type of material which they must use, not necessarily in the more advanced field of music which gives them very little in a practical way to bring home to the children. It is not expected that the standards of the rural school or district school will ever be as high in the matter of finesse as that of the city school, but this should not deter us in the slightest degree from making a beginning.

THE CITY TRAINING SCHOOL

Here we look for an entirely different type of efficiency. It is assumed that the pupils come up from the grades with at least some knowledge and training in the study of music. In the high school we undertake the more difficult branches of theory, chorus singing, and music appreciation. How much they get of this work is always doubtful, but we do know something is being done, and therefore it is assumed that the problem of the training school is reduced. It should be under ordinary conditions, a problem of training the teacher in actual class room procedure. It also means ability on the part of this teacher to assign work to the pupils which she knows they can accomplish, and that it shall be not only ar-ticulated with the rest of the school curriculum, but in each succeeding term shall show a decided advance.

The great amount of music material available for class room purpose tends to confusion in the mind of the pupil teacher which is not always dissipated. It is not expected that the average normal school can present in the short time allowed all the material available, but it can present methods

of instruction which are generally applicable to all the types of music material. The goal is the same. We are trying to teach children to understand music. This understanding may mean in some cases a technical proficiency in sight singing, and in others a fuller understanding of music. But no matter what the aim of the individual teacher may be the fact re-mains that the sincerity behind the movement is the big thing after all.

It is well for all young teachers to be trained in the science of pedagogy, but it would be far better if the extenso courses in psychology, history of education, and general pedagogy could be used to better advantage; that is, the principles of philosophy, etc., should be made more directly applicable to the type of instruction which must be carried on in the class room. Educators may argue that this is a step backward, but, on the contrary, it is a step forward if we can send these young people out more thoroughly equipped with a good first-hand knowledge of what they are expected to do in the class room, rather than with fantastic notions as to what they might do if they were working under the most optimistic conditions.

Seagle Coming Home for Summer Teaching

Early next month Oscar Seagle will return to America from Nice, where last fall he took forty American pupils for a winter of study and work. So many singers in a group making such a trip, all pupils of one man, undoubtedly established a new record in such matters. Their advent in Nice created much comment and their splendid achieve-ments have caused more. Practically all of them have worked throughout the winter with both Seagle and his illus-trious teacher, Jean de Reszke. Several have made names for themselves in European musical affairs which reflect great credit on both their teachers.

The American Quartet, consisting of Hardesty Johnson, Floyd Townsley, J. Irwin Mutch and Sigurd Nelson, has already established itself as one of the foremost European vocal ensembles. Their London appearances were tre-mendous successes and they have several tours to their credit. All are long-time pupils of Seagle and studied a year ago with Jean de Reszke. Harold Van Duzee, another Seagle pupil, made his operatic debut this winter and was at once acclaimed by the critics as one of the finest tenors in Europe. Frieda Klink, already well known in America as one of the young contraltos, also was a success in her operatic appearances and has been engaged for a year; Miss Klink has studied with Seagle for several years. Two sis-ters, Helen and Blanche Hodnett, are also Seagle successes and have specialized in duet work; they have been engaged for an extensive European tour and will make a concert tour of America next season. Hubert Hendrie, a young Seagle baritone, gave a Paris recital on April 8, meeting with hearty approval. Dorothy Biese, a young coloratura soprano, has been a sensation wherever she has sung, many critics stating that hers is an exceptionally fine voice. An-other Seagle pupil who has met with success in both operatic and concert work is Sonia Sharnova, contralto.

On his return to America, Mr. Seagle will go to his place at Schroon Lake, N. Y., where each summer singers from all over the country gather to receive instruction at his hands. He will teach there from June 2 to October 1. His affairs in this country are in charge of Lucius Ades, who is now at Schroon Lake preparing for the summer's work.

Oegin Completing Busy Season

Sigrid Oegin will conclude a busy concert season at Wheeling, W. Va., April 25, and sail for Europe shortly thereafter. Concert Management Arthur Judson reports that another active season is already prepared for Mme. Oegin next season. She will return in the early fall for her third American tour.

Harold Land Will Sing for Graduates

Harold Land, baritone, will sing for the Interne Grad-uates of the Woman's Hospital at the Hotel Plaza, New York, April 26.

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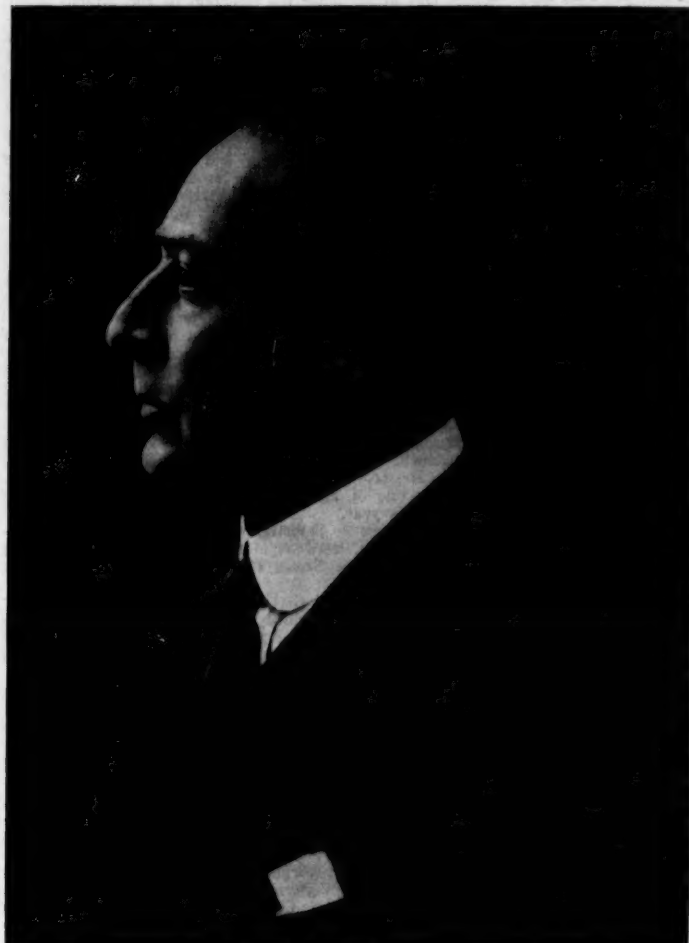
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Saenger Makes Interesting Address

The following interesting address was made by Oscar Saenger for the American Association of Lovers of Music on April 11:

"The purpose of the American Association of Lovers of Music is to provide a national clearing house for the encouragement, the protection and the development of American artists.

"Every nation-wide movement has its beginning in an idea. To be practicable the idea must have purpose. It



OSCAR SAENGER

must contain the solution of a problem. The idea behind the American Association of Lovers of Music is to bring out a new frontier for American art.

"The problem is to attain the ultimate and justifiable recognition of American artists, which can only be accomplished by placing a premium on American artistic endeavor.

"The development of music in the United States during the last few years is nothing short of phenomenal. It has finally entered into virtually every phase and condition of life. Its paramount importance is finally recognized, and we are now apparently on the eve of that governmental recognition and paternal support which for generations have maintained art music in the countries of Europe.

"Careful investigation shows that at the present time, that is, during the year of 1923, we have spent on music in all its forms, on the musical industries, and for musical education, the almost incredible sum of over seven hundred millions, of which about five-sevenths are accounted for by our musical industries alone.

"Not only do we lead in musical activities of all kinds, give the best opera, have the finest symphony orchestras and the greatest aggregation of renowned artists during the season.

"We not only lead in our manufactured musical products, but we to-day lead in our musical performances. We give the best German, French, Russian and Italian opera. We have the largest number of symphony orchestras, and the best, and when it comes to the musical profession, our teachers can stand against any the world over, for we have not only experienced and educated Americans, but the best foreign teachers that have come to us for years, as well as those who were forced to come here during the war period.

"In no cities of the world to-day do so many of the greatest artists of the world come together in a season as they do in New York, Boston, Chicago, Philadelphia, St. Louis, Cincinnati, San Francisco and other leading cities.

G. M. CURCI

"It is undeniable that, having so far almost denied our own composers a hearing, we have not yet developed the talent that we undoubtedly possess, and it is also undeniable that we are still too ready to receive foreigners of talent and give them a fortune while we neglect our own home talent, that is often as good, sometimes better, and permit it to starve. All this is true. It is also true that while we pass the world in opportunity for concert work, we still lack opportunity in opera for our own talented singers.

"As a patron of music, America has become first among the nations of the world. It has been a direct public patronage, guaranteed against financial loss in the case of the symphony orchestras and much of our grand opera through private donations. As a producer of her own art music America has yet to take her place beside any of the countries of Europe. As a potential creator of art music no well-informed person will today deny her ability and her right, and it is this finally significant fact which is responsible for an extraordinary awakening of the organized forces in every part of the musical field during the last twelve months. The cry of Nationalism in music is everywhere voiced by critics, writers, pedagogues and musicians of native birth.

"The public press has responded to a growing appeal for recognition for our American musicians. Foremost among the many champions of this cause is the American Association of Lovers of Music, now represented in thirty-four States of the Union. The great importance of this organization, composed of many prominent men and women, lies in the fact that it has brought out and crystallized this widespread sentiment for a new nationalism in American music, for it has caught the spirit that is already claiming the enthusiasm of several million club members throughout the United States.

"A greater opportunity for American musical artists to be heard and properly appreciated by their own public is the immediate object of this active, growing and prosperous young organization, and there is daily testimony in the countless inquiries by mail and telephone that something really big is developing in our musical existence as a nation.

"America to-day has the greatest amount of musical activity of any country, but it is paying by far the larger amount of its output to foreign artists and organizations. In other words, imported musical goods are at a premium,

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and home products are at a discount. If this is looked at merely from a national economic standpoint, every business man, whether interested in art or not, will admit it is not a sound condition for any country. What then is the remedy? Undoubtedly it is to encourage and employ more of our own artists and to produce as much as possible of native expression throughout the country. Only thus can America come to the point of demonstrating musical art that can be considered truly American.

"The association, through the forming of cultural centers in every city of more than 25,000 population, plans extensively to maintain a more active interest generally in the things of art—lectures, series of guest concerts, the organization of amateur orchestras and choruses which can ultimately make possible a national and community opera where experience may be gained and a real love and understanding of opera in America established by taking part.

"The fathers and mothers who are educating their children will welcome this movement as a further development of talents. The teachers will give it whole-hearted support as it opens an outlet for their finished product. The community as a whole will greet the idea because much of the detrimental and pernicious influence which at present permeates the artistic environment and defeats the efforts of amateurs, as well as seriously affecting constructive art, can be checked through the formation of these cultural centers.

"More than 40,000 students come to New York every year expecting to enter the musical profession to which might

(Continued on page 57)

GALLI-CURCI

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ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.

ELIZETTE REED BARLOW, 48 George St., Newbern, N. C., June 2, 1924; Asheville, N. C., July 14, 1924.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Peuch Gallery, 845 Clinton Ave., Brooklyn, N. Y.

LUVENIA BLALOCK DICKERSON, 327 Herndon Ave., Shreveport, La.; Normal Class June 9.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, May 20, Columbus, Ohio, June 24.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal., June 30.

GLADYS MARSALIS GLENN, Box 1188, Amarillo, Tex., July 28, 1924.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

MRS. TRAVIS S. GRIMLAND, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palo Pinto St., Dallas, Texas.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUDELLER LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo., June 16—July 21.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Normal Classes—Dallas, Texas, in June; Chicago, July.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, June; Cleveland, Ohio, July; Chicago, August.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April, 1924, and June, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City.

ISABEL M. TONE, 489 Grand View Street, Los Angeles, Cal. June 23rd, 1924.

MRS. S. L. VAN NORT, 2315 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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ACROSS THE COUNTRY

Akron, Ohio, April 7.—Decision to produce Prof. Francesco B. De Leone's opera, *Algalala*, in Akron May 23 and 24 has been reached by representatives of twenty-one civic organizations here. The decision was made after the announcement of Manager Earle Poling that Edward Johnson, tenor, and Mabel Garrison, soprano, had been contracted as two of the four leading artists. Cecil Fanning, baritone, and Francis J. Sadler, bass, are to be the others. Three performances are to be given—one on the night of May 23 and two on the afternoon and night of May 24. All presentations will be given in the armory and all the proceeds above expenses will be given to the Charity Organization Society, which is having financial difficulties in carrying out relief work. The presentation of the opera in Akron is said to be the first time in this country that an important opera has been given a premiere showing outside of the larger cities of the country. Cecil Fanning is the author of the text of the opera and Prof. De Leone, Akron music teacher and instructor of music in the Municipal University of Akron, wrote the music. Instrumental music will be furnished by a thirty piece orchestra composed of members of the Cleveland Orchestra. R. McC.

Alliance, Ohio, April 14.—An audience that thoroughly appreciated every number on the program heard the second concert of the present season given Sunday afternoon, April 6, at the high school auditorium by the Alliance Symphony Orchestra. Outstanding on the program was Haydn's "Surprise" symphony, admirably interpreted.

The Rhonda Welsh Male Glee Singers, renowned choir which won the international music festival at Pittsburgh, sang before an appreciative audience, April 2, at the high school auditorium, giving a diversified program of classical and popular numbers, in choruses, quartets, duets and solos. Stephen Jenkins, W. Tudor Williams, Samuel Lazarus, Richard Owen and Jacob John, tenors; Richard Hopkins and Walter Evans, baritones; David Reese, bass-baritone, and David Howells, bass, were accorded high praise and enthusiastic applause for their solo numbers. Professor Morgan conducted in a capable and effective manner. The singers had the support of Evelyn Jones, an able pianist.

Geraldine Farrar made her first appearance in song recital in this city, April 3, at the high school auditorium. Throughout the singing of her three groups she was actress as much as singer and her striking personality colored her program. The climax came, however, in her final encore, with her singing of the *Carmen Habanera*. Assisting musicians were Henry Weldon, baritone, and Joseph Malkin, cellist.

R. McC.

Boston, Mass. (See letter on another page.)

Canton, Ohio, April 14.—Cantonians who braved the cold Sunday afternoon to attend the concert in the auditorium by the Sistine Chapel Choir of Rome, Italy, March 30, were well rewarded. The choir was at its best and gave one of the finest programs of choral music which has ever been heard in Canton. Perosi's *Alleluia* and his *Dies Irae* and the old familiar *Adeste Fideles*, all three of which were sung by request, were the outstanding numbers of the program. The *Alleluia* is for two choirs of ten voices and requires dual conducting. Monsignor Rella and his assistant conductor showed remarkable musicianship in the handling of this number.

A large crowd was in the First Congregational Church Wednesday night, April 9, to hear the Canton community chorus present Gaul's oratorio, *Joan of Arc*, at its first concert. The chorus numbered about 200 voices and was one of the largest ensemble organizations that has ever sung in Canton. Lawrence A. Cover, who has had charge of the chorus since it was organized last autumn, conducted. Mr. Cover gave an artistic interpretation of the entire score and kept his singers under admirable control throughout. Elizabeth Weedman Kelly, soprano; Bryan Edwards, tenor; and John Ritschl, baritone, all of Cleveland, sang the solo roles. Lolo List was at the organ and Blanch Steel Brooks at the piano. The work of the soloists and the accompanists was of high order. R. McC.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Detroit, Mich. (See letter on another page.)

East Liverpool, Ohio, April 14.—Before a large audience in the high school auditorium, April 7, members of the East Liverpool Male Chorus delivered a varied program which proved one of the finest entertainments offered the public this season. Under the direction of Lysbeth Hamill, conductor, a program of classics and semi-popular music, each number of which was rewarded by hearty acclaim, filled out the two-hour entertainment. Francis Whitacre, contralto, and Chester C. Humphreys, tenor, were the assisting artists. Their numbers were well received, and several encores were also given, following the storms of applause. Several offerings by the entire chorus had solo parts taken by members of the chorus. R. McC.

Lancaster, Pa., April 3.—The Pennsylvania State Council, National Association of Organists, will hold its third annual convention at Allentown. The tentative date, Ascension Day, Thursday, May 29, is planned, to afford members an opportunity to attend the Bethlehem Bach Festival, which begins the day following.

Charles W. Davis, chairman of the program committee, is planning an attractive program for the occasion, which will include demonstrations of organ builders' art, an organ recital by local and visiting organists and an elaborate evening service with an eminent authority as orator.

The officers of the council are: Dr. William A. Wolf, Lancaster, president; Dr. John M'E. Ward, Philadelphia, first vice-president; Henry S. Fry, Philadelphia, second vice-president; Rollo F. Maitland, Philadelphia, secretary; Charles E. Wisner, Lancaster, treasurer; and the following who comprise the executive committee: Charles M. Boyd, Pittsburgh; Charles W. Davis, Allentown; J. Frank Fry-singer, York; Dr. Charles M. Heinroth, Pittsburgh; Roscoe Huff, Williamsport; Arthur B. Jennings, Sewickley; Alfred C. Kuschwa, Harrisburg; Frank A. McCarrell, Harrisburg; Charles Maddock, Easton; T. Edgar Shields, Bethlehem.

The first State convention was held under the auspices of Lancaster Chapter, 1921, at Lancaster; the second under the auspices of the Harrisburg Association of Organists,

1922, at Harrisburg; the third under the auspices of the American Organ Players' Club, at Philadelphia.

W. A. W.

Minneapolis, Minn. (See letter on another page.)

Mobile, Ala., April 8.—Mobile has closed the most interesting musical season of many years. During the winter music lovers of this city have had the opportunity of hearing Galli-Curci, Mischa Elman and Tito Schipa in concert and various stars of the San Carlo Grand Opera Company, who appeared in five operas here. The concert of Galli-Curci on the evening of March 26 closed the series, which was given under the direction of the Mobile Music Festival Association, of which Louis L. Seidman is manager. The interest shown by Mobilians in the first year's offerings of the Festival Association has encouraged officials to consider a program containing more numbers next winter.

Galli-Curci made her first Mobile appearance and the enthusiasm of the audience left no doubt of her success. A half-dozen encores were demanded. The full powers of Galli-Curci, both as to voice and dramatic ability, were demonstrated in the *Mad Song* from *Lucia*. The concert was given at the Lyric Theater. Homer Samuels was the accompanist and Manuel Berenguer, flutist, played the obligatos and also gave two solos.

History of Music in America was the subject of a public concert given by the Music Study Club of Mobile recently in response to the request of the National Federation of Music Clubs that each member-club give at least one all-American program during the club year.

The first part of the program was given over to Indian songs, Old English ballads, the French rondo, Amariyllis, typical of the cavaliers, the negro spirituals, and the period near the closing of the nineteenth century. The second part of the program included numbers from modern American composers, given by Mrs. Tom Moore, vocalist; Mrs. McElveen, pianist; Mrs. Underwood Moss, vocalist; Loretta Schwaemelle, violinist; Mrs. John Lynch, vocalist; Mrs. Martin Nester, vocalist, and Mrs. Toxey Haas, pianist. This was one of the most interesting programs given by the club this year.

Dr. Frederick A. Dunster, well known musician and organist, is giving short organ recitals each Sunday evening at the Government Street Presbyterian Church, preceding the regular service.

The last concert of the Mobile Y. M. C. A. chorus for the season was held Monday evening, April 7, and was attended by a large audience. The program consisted of numbers from the more popular operas. Mabel Heustis, Mrs. Martin Nestor and Mrs. Clothier assisted the chorus. Herbert Bruner is president and Peter J. Colvin director. K. M. R.

Montclair, N. J., March 31.—The Choir Association of the First Methodist Church gave the first of a series of community concerts in that edifice on the evening of March 11. The organization, numbering among its members William H. Gage, organist, and Archer M. Ramsdell, baritone, bids fair to take its place among the leading musical organizations of the community. Assisting the chorus was the splendid Women's Club quartet of Bayonne. Its membership includes Virginia Richards, first soprano soloist of Westminster Presbyterian Church of Jersey City; Estelle Headley, second soprano, director of the Forty-sixth Street Methodist Church, Bayonne; Mary Dunlop, first alto soloist, Fifth Street Reformed Church, Bayonne, and Lillian Ramsdell, second alto, First Methodist Church, Montclair. Their program, given in a very artistic manner, was keenly enjoyed by the attentive audience.

Members of the Upper Montclair Women's Club enjoyed a rare and interesting recital by David Dacca of Madrid, when he appeared before them on March 13 at the home of Mrs. Hoff. Dressed in bell shaped trousers and gold embroidered bolero, to which the gold fringed girdle and scarlet tie lent a note of color, Mr. Dacca entranced his hearers in his own arrangements of gypsy lullabies, Spanish serenades and Mexican love songs. His humor, personal magnetism and charm won his audience. Mr. Dacca's program included Spanish and Mexican numbers, cowboy songs, folk songs, and songs by Franz, Hahn, Kramer, Grieg and Quilter.

The augmented choir of the First Congregational Church, under the direction of Mark Andrews, organist and choir master, gave the first part of Mendelssohn's great oratorio *The Elijah*, on March 9, at the monthly vesper service.

On March 3 a varied and attractive program of music was presented by the members of the Musical Study Club of Upper Montclair at the Memorial Home for the Aged on Fernwood Avenue. The club was well represented and the efforts of its members to entertain were much appreciated by the residents of the home. Two costume dances by Ascontina Strazza added to the enjoyment of the afternoon.

The Music Students' Club of Montclair held its third monthly meeting on March 8 with a majority of the members present. This meeting marked the second lesson in the orchestra study course. Each member is preparing, in conjunction with the study work, a manuscript book on *The Orchestra*. Work on this book is done without help from anyone, except for a few suggestions from the leader as to various ways of planning the book. It is hoped all these books will be complete by June and in the early fall these books will be placed on display in a local music store to arouse interest in the Junior Club Movement in Montclair.

Lou Stowe, reader, and Dr. Howard Applegate, baritone, of Montclair, assisted by Bernard Kugel, violinist, gave a Russian program before the MacDowell Club of New York, in the Lenox Hill Theater, on March 9. Fay Foster, composer and coach, gave capable assistance to Dr. Applegate at the piano.

Walter Leary, of New York, an assistant of Herbert Witherspoon, gave a concert in the Verona High School auditorium on March 21 to an appreciative, although small audience. Mr. Leary has a very pleasing voice and clear diction.

Montclair Glee Club was one of the twelve organizations which took part in the concert of glee clubs of the metropolitan district given in Carnegie Hall, New York, on March 10. Mark Andrews' John Peel, with Mr. Andrews conducting, was one of the most enthusiastically applauded numbers of the evening. C. R. C.

Palo Alto, Cal. (See Music on the Pacific Slope.)

Providence, R. I., March 27.—Among the many concerts of the month have been two by the Boston Symphony Orchestra with Carol Robinson and Jean Bedetti as soloists,

a piano recital by Mme. Charbonnel, the third appearance this season of Sigrid Onegin, a short season of opera by the San Carlos and many lesser attractions.

Carol Robinson was given an ovation at her appearance with the Boston Symphony. She played the Tchaikowsky concerto No. 1 in B flat minor. The orchestra played Mozart's Jupiter symphony and Charpentier's Impressions of Italy.

The other appearance of the symphony was for the benefit of the working people and was benefitted by Mrs. Edgar T. Loomis. Mr. Bedetti played Saint-Saens' concerto in C minor, op. 33, and the orchestra played Beethoven's overture to Egmont, Mendelssohn's incidental music to Shakespeare's Midsummer Night's Dream and two movements of Tchaikowsky's sixth symphony.

Mme. Charbonnel's program included works of the following: Bach-Mangiagalli, Beethoven, Tchaikowsky, Tcherapine, Ganz, Phillips, Infante and Liszt. The fine rendition of her program revealed a masterful technic and splendid color. Many compositions on her program were new to Providence audiences.

Mme. Onegin's appearance was as soloist with the Verandi Swedish Male Chorus. She sang a group by Schubert and one by Scandinavian composers: Sinding, Sibelius, and Stenhammer, and the Samson and Delilah aria.

The Scandinavian Bell Ringers of Sweden and the Vasa Male Chorus of Providence gave a joint recital. The Scandinavian Bell Ringers is an organization unique in the world of music. It has five members, all of Helsingland, with 125 handled bells weighing from a few ounces to fifteen pounds as their instruments. They played a variety of music with excellent effect. The bells, mellow toned and of special construction, have been collected from scores of bell foundries in Europe and this country by the organization's leader and reviver of the art of bell ringing. The members were F. G. Holmstrom, Theodore Kvanstrom, F. A. Holmstrom and Edward Sundelin. The Vasa Chorus was led by George Stanslaus.

May Stockwell Hiller, mezzo-contralto, was one of the soloists at a recent event at the home of Mrs. Caesar Misch.

John Powell, pianist, gave a recital at Memorial Hall under the auspices of the Rhode Island Federation of Music Clubs. One of the features was Moods, by George Harris, Jr., a former Providence man.

The Chopin Club held its March meeting at the Biltmore Hotel. Those taking part were Mildred Mathewson, Ruth Tripp, Viola Stoll, Helen Shepard, Ulill and Helen Bimell Pettis.

The Chaminade Club gave a concert at the Froebel Hotel, with the following artists: Alice Cookley, Mrs. Edward S. Singen, Lenora B. Hebert, Hope Whittier Anderson, Helen Warren Herreshoff, Amy Eastwood Fuller, Louise Cartier, Marguerite Eastwood, Julie Baker Tracy and Louise Waterman. Mrs. Ernest L. Anderson presided.

Pupils of Marie and Henri Faucher gave a delightful recital in their studio.

The San Carlos opened with Boheme, with Anna Fitzui as Mimi, Colin O'More as Rodolfo, Sofia Charlebois as Musetta, and Graham Marr as Marcel. Oldo Franchetti conducted and there was a capacity house.

Cavalleria Rusticana and Pagliacci, also Trovatore and Butterfly were presented at subsequent appearances.

The Russian Cathedral Sextet was heard in Westerly in a program of cathedral and Russian folk songs, with a sprinkling of American songs.

Herbert W. W. Downs, organist of St. Stephen's Church in Boston, has been engaged as organist and choirmaster of All Saints' Memorial Church, Providence, succeeding Howard Hagan, resigned.

Richmond, Va., April 3.—George Harris, well known Richmond tenor, is planning to spend the summer in Europe. He will visit Canada before sailing, embarking at Quebec.

The Ladies' Aid Society of the Battery Park Christian Church appeared in Ye Old Fashioned Concert, in the church auditorium on the evening of March 28. Proceeds were given to the church building fund.

Alvin M. Smith was selected to lead the singing during the Thirty-Seventh Rotary District convention, which was held in Raleigh, N. C., this week.

Lucy Wilson Luke entertained her friends with a Beethoven lecture-recital at her studio in the Corley Building, on the afternoon of March 29. Mrs. Luke arranged the program. Those taking part were: Eleanor Baker, Imogen Scott, Jane Barker, and Ernst Wilson.

The Randolph-Macon College Glee Club is making a tour of a number of Virginia towns this week. The itinerary includes Richmond and Norfolk.

The annual spring concert of the Richmond Section, Council of Jewish Women, was held on the afternoon of April 1, at Temple Beth Ahabah. Leonard Braun, tenor, gave a lecture-recital of Jewish folk songs. He was accompanied by Sheppard Webb. Adele Lewitt, violinist, and Mrs. Harry Bear, soprano, took part in the program.

The Roanoke, Va., municipal band, under the leadership of W. H. Burt, took part in the pageant recently given in that city under the auspices of the Parent-Teachers' Association.

San Diego, Cal. (See Music on the Pacific Slope.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Tallahassee, Fla., April 11.—The faculty string quartet of the Florida State College School of Music, together with Dean Ella Scoble Opperman, organist, gave an artistic program on March 31. The opening group by Gabrielli, Frescobaldi and Bach, also the Widor fourth symphony, reflected Dean Opperman's study in the French School with Guilment. The quartet of artists played in unity of understanding a Haydn and Mendelssohn quartet. This group of players was

composed of Clara Farrington-Edmondson, violin; Gertrude Isidor, violin; Helen Ladd, viola, and Frances Moore, cello. E. S. O.

Warren, Ohio, April 14.—A program the rendition of which combined brilliance of technic with artistry and excellent powers of interpretation was presented on April 7 in Dana Hall, before a large and enthusiastic audience. Ernesto Berumen, pianist, was the soloist, and the accompanying numbers were presented by the Dana Symphony Orchestra, directed by Prof. Lynn B. Dana. Mr. Berumen came to Warren under the auspices of M. Salome Wetterholt and Lois V. Lane, graduates of the Dana Musical Institute and teachers of music. R. McC.

Marie Miller to Have Classes Abroad

While on tour through Texas recently the accompanying picture was taken of Marie Miller and her artist-pupil, Eleanor Collier of San Antonio. Miss Collier assisted her teacher in several numbers at her concert in that



MARIE MILLER

(left) and one of her artist-pupils, Eleanor Collier.

city. She has received her entire training on the harp under Marie Miller, and will continue studying with her abroad this summer.

Both American and French students will be included in Miss Miller's class in and near Paris during the summer months. The personnel includes Vera LaMisha, New York; Eleanor Collier, San Antonio; Mrs. Charles R. Vose, Brooklyn; Dorothy Kay Miller, Erie, Pa.; Mrs. Emily G. Pidgeon, Memphis, and the Countess DeProrok and Madaline Courtney of Paris. Other pupils may also accompany Miss Miller from America. She will appear in concert in France and England.

Cable Tells of Tas' Success in Holland

A cable report from Holland tells of the success scored by Helen Teschner Tas at her first two concerts abroad this season. The first one was given at The Hague on April 10 and the second at Amsterdam on April 12. She

was unusually well received in both cities and won splendid press reports. Mme. Tas is a great favorite in Holland, having appeared there last spring with the Concertgebouw Orchestra. The violinist is scheduled to give two more programs in Holland this month, after which she will go to Paris for appearances.

Samoiloff Artist-Pupils Give Town Hall Recital

An audience which, by its numbers and enthusiasm, showed warm commendation of the music heard, attended the concert of vocal music given at Town Hall, New York, on March 30. Eleven young singers, including the colored baritone, Bledsoe, took part in the enjoyable affair, which was marked by the evident interest of everyone present. The writer made annotations on his program, which, reduced to readable English, runs as follows:

Lillian Miller is the possessor of a beautiful, resonant soprano voice; her black eyes penetrated her audience before she sang a note, and she pleased them with her clear enunciation and resonant tones. Elsie Gleichman is a lyric dramatic soprano with beautiful high notes and sang her songs exquisitely. Lenore Cornwell is the possessor of a lovely lyric soprano voice; a "born Gretchen," she made her teacher proud of her. Gertrud Bureau possesses an exceptionally big and resonant contralto voice; she surprised her audience with her easy way of taking highest and lowest tones, and her voice is very well equalized. Gladys St. John, coloratura soprano, sang the aria from Traviata with a beautiful E flat at the end, with perfect ease; she has agility, trill and coloratura of a professional artist. She, like the others, showed beautiful head-resonance. Aldo Bomonte, a lyrical dramatic tenor with a beautiful voice and clear enunciation, sang the aria from Tosca and three songs, with ease and professional manner. Marie Louise Escobar, dramatic soprano, is well known through her singing in the Mexican Opera Company with Caruso, and with Fleta last year. She has been with the San Carlo Opera Company for two seasons, and has been studying with Mr. Samoiloff for the past three years. She delighted her audience with the aria from Aida and a group of Mexican songs, and the audience in turn gave her an ovation; she brought out Mr. Samoiloff to make his bow to the audience. The surprise of the evening was Julius Bledsoe, a colored baritone, who bewitched the audience with his fine dramatic baritone voice; he sang in German, French, English, and Italian with clear enunciation, and the audience gave him the warmest kind of reception. He will give his recital under the management of S. Hurok on Sunday evening, April 30, at Aeolian Hall.

The program was closed with the quartet from Rigoletto, sung by Gladys St. John, Lillian Miller, Aldo Bomonte, and Julius Bledsoe. The singers were ably assisted by Emil J. Polak at the piano.

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ERNESTO BERUMEN ON RELATIVITY AND THE FOURTH DIMENSION

The Unknown Quantity, or Quality, Which Renders Futile and Useless the Greatest Technical Attainments, One of the Mysteries of Public Performance—The Pianist Gives His Views on the Subject

"One of the mysteries of public performance and of criticism," said I to Berumen the other day, "is the unknown quantity, or quality, which renders futile and useless the greatest technical attainments."

"You are right," said Berumen. "It is a mystery, to some extent, at least. But I have ideas—"

"I know you have ideas," said I. "But do they solve my problem?"

"Maybe they do;—but just what is your problem?"

"Well," I said. "You see, I have a one-track mind, and just at present it is running on the question of differences between artists I have heard this season, and other seasons, with all modes and manners of technic, and all sorts of diverse characteristics, and—"

"Yes," said Berumen. "And what about them?"

"I get all tangled up when I try to talk about it," I said.

"The fact is, though, that it often happens that I appraise an artist as of the highest class and yet find they give me

it so in my own case—when the musical side must be taken up seriously as a separate study."

ONE OF THE GREAT PROBLEMS

"That must be the final phase of the study," I said. "You would think so," answered Berumen. "But it really is not. There is the matter of stage presence, how to appear and act before an audience—which most teachers do not teach—and the matter of memory, which is tremendously important, for the memorizing must be of the kind which does not break down under stress of excitement or nervousness."

"That must be one of the great problems," I suggested.

"It certainly is," said Berumen, "and I have personally solved it by depending not upon one system but upon several. First of all I read the composition mentally, away from the piano, hearing the music with my inner ear, but not visualizing the stenographic signs called notes. It does no good to read a piece at the piano, for in doing that the mind will be more occupied with technical problems than with the music itself. Then I take up the technical side and study the work carefully in detail, even studying the positions of the hands in various chords. Then I analyze the music, its harmony, melody, form, until I know it perfectly. I have found it to be a curious fact that, in study, my mind races ahead of my fingers, so that in the intense strain of first playing a new piece without the notes the mind is constantly a few bars further along than the fingers. Afterwards that effect disappears and the memorizing process becomes quite unconscious. It is only then that it is safe to take up the final details of interpretation. The memory of it is so completely perfect that no amount of experimentation or variation in the interpretation can bring about confusion."

"But there," continued Berumen, "right then and there the trouble begins."

"How do you mean?" I asked.

WHERE MYSTERY ENTERS

"I mean that right then and there one enters upon the field of mystery we have been talking about. With the technical side overcome and the music fully memorized there still remains the curious problem of communicating its measure to the audience. There lies the difference between success and failure. Having learned everything about a piece that it is possible to learn there is that left which it is impossible to put into words."

"People call it temperament or magnetism," I suggested. "Yes, but is it? And can it be learned?" answered Berumen. "Does it not seem more probable that it is actually a variety of tonal detail that is put into the music itself?"

"Well," I said, "the general opinion seems to be that it is a force that emanates from the 'magnetic personality' quite apart from the musical utterance."

"I hardly think that is a fact," said Berumen. "If it were a fact, then player-piano records and talking machine

(Continued on page 54)



ERNESTO BERUMEN.

An impressionistic study by Frank Arundell.

no pleasure, and that they fail to win the enthusiastic approval of their audiences, and I wonder why? I thought maybe you could shed some light on the matter?"

"What you mean," said Berumen, "is that these artists seem to be doing everything the music calls for, to be performing their allotted task with extraordinary perfection, and yet leave you and the audience cold. Is that it?"

"Yes," I said, "that is exactly what I mean. And I must acknowledge that I find it one of the real mysteries of music, as mysterious in its way as relativity and the fourth dimension. Out of a dozen artists, all of whom play the music the way it ought to be played, one will exercise an extraordinary appeal. Why? What is the secret of it?"

"It's a curious thing," said Berumen, "that you should ask me about that particular phase of musical interpretation, because that happens to be one of the things upon which I have spent the greatest amount of time and on which I have expended the greatest amount of serious thought."

"Well," I said, "have you found out anything?"

"Perhaps not anything so very scientifically exact, but still a good deal that has proved useful to me and seems to explain at least a part of it."

"Are you one of those who think that music cannot be reduced to scientific terms?"

"No, I won't go so far as that. But I think it is rather difficult to find just the words to express the scientific side of what we are talking about."

Berumen hesitated a little as if seeking for a way to begin, and then continued: "I think, maybe, I can make you understand what I mean by telling you how I arrived at it. It was not all at once, of course. During study years, when a musician is bent on getting technic, he finds little time for consideration of other lines."

TECHNIC OF SUPREME IMPORTANCE

"You consider technic of supreme importance?" I asked. "Of course!" answered Berumen. "The craftsman must not only have the tools of his trade but also must know how to use them. The musician must be able with his fingers to carry out with absolutely fidelity the commands of his brain. There is no sidetracking that fact, no possible compromise; either the muscles are trained to do it or they are not, and if they are not then interpretation will be limited to just that extent. Technic first, everything else afterwards! That is a rule from which there is no escape."

"A good rule, too," I said. "For while one is getting technic a whole lot of music is absorbed with it unconsciously."

"Well, yes," said Berumen, with some hesitation. "That is no doubt true. But there comes a time—at least I found



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San Francisco, Cal., April 12.—One of the greatest musical undertakings attempted by any city in this section of the country has just been culminated, for under the joint auspices of the city and county of San Francisco and the Musical Association of San Francisco we have celebrated the opening of Spring with a music festival which, from both the artistic and financial standpoint, was an unusual success. Thousands of music lovers from the bay regions traveled to this city to avail themselves of the opportunity of hearing orchestral masterpieces which, with the exception of Beethoven's choral or ninth symphony, had never before been presented here. Alfred Hertz, our eminent conductor, was instrumental in organizing this tremendous enterprise. For several months past Mr. Hertz, Glenn Woods and Arturo Casiglia have trained and drilled a chorus of 500 mixed voices, which sang in a manner that would have been a credit to a choir of wider experience.

Besides the chorus of 500 voices, the San Francisco Symphony Orchestra was augmented to 125 musicians. Two excellent organists, Uda Waldrop and Warren T. Allen, participated in two of the festivities, and four artists of international fame—Claire Dux, Merle Alcock, Mario Chamlee and Clarence Whitehill—were engaged as soloists. At the opening concert a fine presentation of Tchaikowsky's Romeo and Juliet overture was followed by Mario Chamlee's rendition of an aria from La Gioconda. The Faust symphony by Liszt was given with the male section of the chorus and Mr. Chamlee as tenor soloist. Technically the orchestra was in splendid form and Mr. Hertz interpreted the work with his accustomed artistic intensity, musically instinct and dramatic force. At the second concert the Mahler second symphony was presented. The entire chorus participated in the work, with Miss Dux and Merle Alcock lending their beautiful voices in the solo portions. The ovation tendered Alfred Hertz at the conclusion of the symphony must have done his heart good and with his usual modesty and generosity he forced the soloists forward and beckoned to the orchestra and chorus to stand and share in the tremendous success of the occasion.

The third program of the festival was more or less of a popular character, Merle Alcock sang Mon coeur s'ouvre a ta voix, from Samson et Dalila, with richness of tone and emotional coloring. The manner in which Claire Dux sang Depuis le jour, from Louise, will be a cherished memory to all who heard her rendition of this aria, given with emotional sincerity and artistic finesse. Mr. Chamlee's vibrant and luscious voice was heard in an aria from La Boheme, while Clarence Whitehill sang the Hans Sachs monologue from Die Meistersinger and Wotan's Farewell from Die Walkure with his authentic declamatory style which has caused him to be recognized as one of the outstanding Wagnerian interpreters of this decade. The orchestra played the overture to Don Giovanni and the prelude to Die Meistersinger, the latter enabling Mr. Hertz to reveal his powers as a Wagnerian conductor.

Ten thousand people were present at the final program of the festival. As Mr. Hertz approached his desk to lead the national anthem, the musicians greeted him with a "tusch," the chorus and audience rising to cheer him. At the conclusion of the concert Mr. Hertz was presented with a laurel wreath and many other floral tributes as tokens of appreciation for having brought the plan he conceived to such a triumphant termination. The first number played after the Star Spangled Banner was the Mahler arrangement of Bach's D minor concerto, which in turn was followed by Beethoven's ninth or choral symphony. For the opportunity of hearing this work as well as the other programs of the festival San Francisco art patrons must once again offer their appreciation to Mr. Hertz, the distinguished soloists, the members of the orchestra, to the Musi-

cal Association of San Francisco and to the city officials who made it possible.

WERRENRATH IN INTERESTING SONG RECITAL

Despite the fact that we were in the midst of our first music festival, Reinald Werrenrath attracted to Scottish Rite Hall a capacity audience. One feels certain when going to a recital by Werrenrath of hearing not only one of the most luscious and beautifully poised voices but also of listening to a program consisting of the best in vocal literature and many novel compositions. Mr. Werrenrath's singing upon this occasion contained all of his customary characteristics, that of perfect control of breath, polished and musically phrasing, splendid diction and a skill in depicting various moods. He was capably assisted at the piano by Herbert Carrick.

CHERNIAVSKY TRIO HEARD

At one of Alice Seckels' Matinee Musicales, the Cherniavsky Trio—Mischel, Jan and Leo—entertained many devotees of chamber music compositions. These fine musicians played a Beethoven trio and a fantasy by Frank Bridge. Besides the concerted numbers each member of the trio contributed solos, in which their individual artistry was revealed and appreciated.

NOTES

The San Francisco Music Teachers' Association met on the evening of March 31 at the home of Maude Estelle White, where a music program of a highly artistic character was rendered. Those participating were Mr. and Mrs. Samuel Savannah, who, with John C. Manning, played a sonata for two violins and piano, and Louise E. Massey, mezzo soprano, who rendered a group of songs, assisted at the piano by M. Myers.

Hother Wismer gave an evening of music in honor of Pablo Casals, the noted cellist, who was a recent visitor in this city.

Louis Graveure will again conduct a master class in this city under the personal direction of Selby C. Oppenheimer. Many of those who studied with the noted baritone and teacher last summer have already enrolled in this year's class and from all indications Mr. Graveure will have a very busy two months.

C. H. A.

SAN JOSE NOTES

San Jose, Cal., April 1.—On its artist course, the San Jose Musical Association presented Harold Bauer, pianist, whose musically performance of a very difficult and interesting program made his first appearance in San Jose a memorable one.

Reinald Werrenrath, baritone, delighted a capacity audience on March 28, when he appeared as the final number of the San Jose Musical Association concert course. Mr. Werrenrath's well chosen program, splendid stage presence, admirable diction, and dramatic power, won for him an ovation. The first season of the Musical Association has been very successful and plans for a continuation and development of the course for next season are now being considered.

At the College of the Pacific, Henry Cowell, ultra-modern composer, interested and enthused the student body of the college in an informal recital, March 19. Mr. Cowell's audacious technic and original ideas, together with his modest demeanor and evident sincerity, made a splendid impression.

The numerous recitals at the college are bringing forth a number of very talented young performers. Fourteen recitals have been given to date by members of the under-

graduate classes to uniformly large and appreciative audiences.

The twenty-fifth Saratoga Blossom Festival, while suffering severely from inclement weather, brought out some excellent musical performances. The San Jose high school orchestra, under the direction of G. T. Matthews, opened the program with some excellent performances of standard orchestral numbers. Saturday afternoon a combined chorus of the Santa Clara Valley societies, under the direction of C. M. Dennis, gave worthy renditions of several choral numbers in addition to separate numbers under the direction of their respective conductors, Fred Hitt and Neil Darran. Sunday afternoon the entire program was given by the various organizations of the Conservatory of the College of the Pacific.

NOTES

Selections from Mendelssohn's Elijah were sung by a well trained chorus and soloists under the direction of Le Roy V. Brant at Trinity Church.

Vocal students of Leda Gregory Jackson presented an interesting and well performed costume concert, March 4. Several students of the Institute of Music appeared in recital during the month.

C. M. D.

DISTINGUISHED ARTISTS HEARD IN PORTLAND

Jean Gerardy, Werrenrath, Harold Bauer Especially Delight
—Chamber Music Society and Bjornskjold
Among Local Concert Givers

Portland, Ore., April 14.—Jean Gerardy, the Belgian cellist, was the soloist with the Portland Symphony Orchestra at its sixth appearance of the season on April 2 at the Civic Auditorium. Saint-Saens' concerto for cello and orchestra was delightfully handled, likewise Boellman's symphonic variations for the same instrumentation. Excellent support was given the cellist by Conductor Carl Denton and his sixty men. Mr. Gerardy won storms of applause. Two pleasing orchestral numbers were Schubert's "Unfinished" symphony and Edward F. Schneider's symphonic poem, Sargasso. Mr. Schneider, who is a Californian, was called to the stage to bow his acknowledgments.

REINALD WERRENRATH

Reinald Werrenrath was enthusiastically greeted in recital at the Civic Auditorium, April 1. With Herbert Carrick at the piano, the baritone sang many beautiful selections, including the prologue to Pagliacci (Leoncavallo), Von Ewig Liebe (Brahms), and Captain Stratton's Fancy (Deems Taylor). There was a huge audience. The recital took place under the management of the Elwyn Concert Bureau, H. M. McFadden, general manager.

BAUER AND CASALS

Harold Bauer, pianist, and Pablo Casals, cellist, came on March 26 and were acclaimed by a capacity audience at the Heilig Theater, where they were presented by Steers & Coman. The program opened with Beethoven's sonata in A major, op. 69, and closed with Grieg's sonata in A minor, op. 36. Both artists were also heard in solos. Edouard Gendron played the accompaniments.

PORTLAND CHAMBER MUSIC SOCIETY

The first concert of the newly organized Portland Chamber Music Society (Lillian Jennings Clarkson, manager) took place at the Woman's Club House on March 24, the Portland Chamber Music Trio (Susie Fennell Pipes, violin; Ferdinand Konrad, cello; J. Hutchison, piano) furnishing the program. There were trios by Mozart, E. Wolf-Ferrari, Hans Gal, and Charles M. Widor. It was an enjoyable concert and one which brought the trio several recalls.

POVL BORNE BJORNKJOLD

Povl Borne Bjornskjold, a member of the faculty of the Ellison-White Conservatory, gave a fine recital in the Little Theater of the conservatory, April 3. Among the tenor's principal numbers was the aria, Pedro's Tale of the Wolf, from The Lowlands (D'Albert). May Van Dyke Hardwick furnished artistic accompaniments. The audience took much delight in the recital, which was managed by Lillian Jennings Clarkson.

J. R. O.

Paris and London to Hear Annie Louise David

On March 23, Annie Louise David played at two services at St. Marks in the Bowerie, and on March 30 she appeared

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**SAN DIEGO HONORS LOCAL
ARTISTS AT FINE CONCERT**

Nino Marcelli's Suite Played—Loleta Rowan Soloist—
Presidents Day at Amphion Club

San Diego, Cal., April 7.—A great event for San Diego took place when two local musicians were honored at the fifth orchestra concert of the Philharmonic series. Nino Marcelli's fine Araucanian Suite, which received first prize in the New York Stadium concert last summer, and was played there with success under Van Hoogstraten, was played here under the composer's own direction. The suite was heard in Los Angeles also before being presented in San Diego. It is an individual piece of work, rich in thematic material, with significant rhythmic qualities, and beautifully orchestrated. Mr. Marcelli received an ovation, richly deserved. Another San Diegan whom the community is delighted to honor is Loleta Leveté Rowan, contralto, who was the soloist of the evening, singing *Amour viens aider*, from *Samson et Dalila*, by Saint-Saëns. Mrs. Rowan was in fine voice, and sang beautifully, bringing a storm of applause. As an encore she sang with harp accompaniment played by Alfred Kastner. Mrs. Rowan is one of San Diego's leading musicians, and the city owes much of its musical development to her unselfish and untiring efforts. That her devotion is in some measure appreciated was shown by the array of gorgeous flowers that banked the stage. Mr. Rothwell gave an excellent accompaniment for the artist. The lovely symphonic poem of Gliere, *Los Syrennes*, was given a remarkably fine performance by Mr. Rothwell. Other programmed numbers were by Beethoven, Debussy and Tchaikowsky. It was an evening of enthusiasm; Mr. Rothwell was brought back again and again, and an encore was demanded from the orchestra at the close.

PRESIDENTS' DAY AT AMPHION CLUB.

Presidents' Day for the Amphion Club brought out an excellent audience. After the program a short business meeting was held, followed by an informal reception. This is the biggest year the club has ever had, both in the number and the quality of its concerts. Miss Gilbert, the president, gave interesting data concerning the buying and selling of artists and the arranging of the course. The program for the evening was a delightful one, finely presented by two of San Diego's popular musicians, Nell Cave, pianist, and Inez Anderson, contralto, who were very warmly received. This is the club's last local event for the season. E. B. B.

Winston-Salem Hears Pilgrim's Progress

Winston-Salem, N. C., April 15.—At a series of four Lenten organ recitals Dean H. A. Shirley, head of the department of music at Salem College, recently performed Ernest Austin's narrative tone poem, *Pilgrim's Progress*. This is the first performance of this vivid and dramatic piece of program music in the South. The work belongs to the modern English school and uses the leit-motif idea, although the idiom is not Wagnerian. Dean Shirley played it with a fine understanding of its possibilities, which he realized to the fullest.

William Breach, supervisor of music in the city schools, has recently been elected president of the National Conference of Music Supervisors at the meeting recently held in Cincinnati. This is the third honor of this kind to come to Mr. Breach within a year. He is also president of the Southern Music Supervisors' Conference, as well as of the North Carolina Music Teachers' Association.

The second session of the Winston-Salem Civic Master School of Music will be held this summer. Arthur Cornell, well known voice teacher of New York, is returning for this session; among other members of the faculty will be Dicie Howell, Charles Gilbert Spross, William Breach, C. D. Kutichinsky and Charles Vardell.

At a recent concert by the Salem Glee Club, of which Lucy Logan Desha is conductor, the first movement of a sonata for violin and piano, by Charles Vardell, was played. C. D. Kutichinsky, head of the instrumental department in the city schools, played the violin part, and Charles Vardell the piano part. This sonata was recently awarded the Shirley Cup, given by Dean Shirley in a recent State-wide competition for original compositions. C. J. V.

Frederick Southwick in Private Recital

Frederick Southwick, baritone, gave a song recital at the home of Orton A. Rose, 52 West 76th Street, New York, on April 6, rendering a program of German lieder, the *Vision Fugitive* from *Herodiade* (Massenet), and a group of English songs, closing with the ever popular *The Road to Mandalay*, by *Speaks*, which Mr. Southwick features with an unusual interpretation. The audience was large and appreciative, applauding the artist sincerely and demanding several added numbers.

Mr. Southwick was accompanied by Mr. Rose, who is organist of the High Street Presbyterian Church, Newark, N. J., where Mr. Southwick is baritone soloist, which position he has filled for the past five years.

Summer Concerts at Ocean Grove

Anna Case will give her annual recital at Ocean Grove, Saturday evening, July 26, before leaving for Europe. Vladimir De Pachmann will be the Labor Day attraction on September 2.

A Daughter to Mr. and Mrs. Raymond Burt

To Mr. and Mrs. Raymond Burt, a little daughter, Eleanor MacDonald Burt, was born recently. Mr. Burt is a well known pianist of both Europe and America and Mrs. Burt, a Beechwood graduate.

Rubinstein Club Engages Marguerite Potter

On April 15, Marguerite Potter, mezzo-soprano, appeared at a concert of the New York Rubinstein Club at the Waldorf-Astoria, giving an excerpt from her lecture recital, *Songs of the Southland*.

**CURRENT MUSICAL PRIZES AND
SCHOLARSHIPS**

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tutthill, 185 Madison Ave., New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, cello solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio State Contest Department—State Junior Club Contest during festival in Toledo, April 28-May 24. Lists for required numbers in elementary, intermediate, and advanced divisions, also rules and regulations, may be obtained from Mrs. Harry L. Goodbread, 2795 Euclid Heights, Cleveland, Ohio.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

The Andalusia Summer School of Music—Six free scholarships. Contest on June 16. For particulars apply to Mrs. T. F. Plummer, Andalusia, Ala.

Friends of American Music—American composition contests, prizes amounting to \$2,200 for orchestra, chamber music, song and piano compositions. Manuscripts should be sent before September 10 to Anna Millar, 500 Lillis Building, Kansas City, Kans.

Estey Organ Company—Scholarship in organ playing at school of music in Fontainebleau, France, awarded to recipient of highest marks in Guild Fellowship examination in cities from Boston to San Francisco on May 15 and 16.

Cincinnati Conservatory of Music—Scholarship in master class of Marguerite Melville Liszewska at summer session. Trial on June 11. For application write Bernet C. Tutthill, Cincinnati Conservatory of Music, Cincinnati, Ohio.

Swift and Company Male Chorus—Setting for men's chorus with piano accompaniment to *The Singers* by Longfellow or *Shakespeare's Blow, Blow, Thou Winter Wind*. \$100 prize. Manuscripts must be sent before June 15 to D. A. Clippinger, 618 Kimball Bldg., Chicago, Ill.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Bush Conservatory of Music—Eighteen free scholarships in the Summer School. For further information apply to the Bush Conservatory of Music, Chicago, Ill.

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FOREIGN NEWS IN BRIEF

OFFICIAL BACH FESTIVAL FOR STUTTGART

Stuttgart, March 15.—The New Bach Society announces that this year's Bach Festival will be held in Stuttgart, July 5-7. Details will be published later. W. H.

DANISH BALLET ON TYCHO BRAHE

Copenhagen, March 29.—A new Danish historical ballet, Tycho Brahe's Dream, has scored a great hit at the Royal Opera, Copenhagen. The scenario is by Viggo Cavling, a well known Danish journalist, and music by Hakon Børresen. The story deals with a dream of the famous astronomer and introduces the historical instance of the visit of the Scotch King, James VI, to Brahe's observatory. The choreography was designed by Johannes Poulsen, who takes one of the leading parts. The other principal roles are danced by Elna Jørgen-Jensen, Ulla Iversen, John Anderson and Svend Aage Larsen. The first few performances sold out the house at double prices. F. C.

STUDENT SONG FESTIVAL FOR STOCKHOLM

Stockholm, March 20.—The Stockholm Association of Student Singers has issued invitations to the academic singing societies of Christiania, Helsingfors, Copenhagen, Lund and Upsala, to partake in a song festival May 30 to June 2. Each body is to send forty singers and the combined chorus of two hundred and eighty members will give programs in the Open Air Museum, the Auditorium and the new City Hall. H. G.

ANOTHER BACHNER PUPIL AT BERLIN OPERA

Berlin, March 30.—Arthur Fleischer, baritone, formerly of the Vienna Volksoper, has, after a period of study under Louis Bachner, the American vocal teacher here, been engaged as leading baritone of the Berlin Staatsoper, his contract being for three years. This is the third baritone pupil of Prof. Bachner to be engaged by the Berlin Opera, the other two being Scheidl and Schlussnus. C. S.

BERLIN VOLKSOPER'S NEW CONDUCTORS

Berlin, March 26.—The Berlin Volksoper, which has the most international repertory of Berlin's four opera houses, has added to its staff of conductors, Issai Dobrowen, the young Russian, who, as Busch's assistant, staged Boris Godounoff in Dresden with sensational success. It is understood he will conduct the Russian operas at the Berlin house. Eugen Szenkar, the general musical director, is a Hungarian, while Otto Klemperer, who will have the title

of opera director, will be the only real German conductor of the theater. C. S.

SZIGETI TO PLAY IN RUSSIA

Berlin, March 31.—Joseph Szigeti, who has just completed successful tours of Poland, Belgium and Austria, is passing through Berlin on his way to Moscow, where he has been engaged for five concerts, two with orchestra. He will probably also play in Petrograd, being one of the first foreign artists to be invited to Russia since the war. In Brussels, Mr. Szigeti, together with Mme. Youra Guller, presented the violin sonata of Ernest Bloch, for the first time in Belgium. C. S.

ELENA GERHARDT HAS LONDON OVATION.

London, April 6.—Elena Gerhardt attracted a very large and wildly enthusiastic audience to Queen's Hall on the occasion of her first recital this season. The singer was at her best in an all-Schubert program, which included such gems as Das Lied in Grunen, Im Fruhling, Gretchen am Spinnrad, and Die Allmacht. Mme. Gerhardt was applauded so tumultuously at the end of the concert that she had to give three special encores, concluding with Der Erlkönig. G. C.

STOKOWSKI CREATED FELLOW OF LONDON COLLEGE OF MUSIC.

London, April 5.—Leopold Stokowski has just been created a Fellow of the Royal College of Music (London). This distinction has also been conferred on Percival Kirby (Johannesburg), Fritz Hart (Melbourne) and the following British musicians: Sir Edward Elgar, Sir Henry Wood, Professor W. H. Bell, W. H. Leslie, Hamilton Harty, Professor Donald Tovey, Eugene Goossens, Gustav Holst, John Ireland, Sir Dan Godfrey, Sir Landon Ronald, Sir Walford Davies and William Barclay-Squire. G. C.

PLANS FOR GERMAN TONKÜNSTLERFEST.

Berlin, April 1.—The Tonkünstlerfest of the General German Music Society, founded by Liszt, which will take place at Frankfurt this year, will comprise two choral and two orchestral concerts, an a capella chorus concert and a lecture by Alois Haba on the quarter-tone system, with practical experiments. The works to be performed are symphonies by Carol Rathaus and L. Ermatinger, an overture by Ernst Wolff, a symphonic fantasy by Jan van Ingenhoven, Zebaoth (large choral work) by Gerhardt von Keussler, orchestral songs by Busoni and Othmar Schoeck, a quartet for trumpets by Alexander Jemnitz, scenes from the opera Wozzeck by Alban Berg, and a capella choruses by Pfitzner, Petyrek and Schönberg. In honor of Richard Strauss' sixtieth birthday, the Deutsche Motette and the Domestic Symphony will be played. The latter work had its first hearing at an earlier Tonkünstlerfest in the same city, twenty years ago. C. S.

DETROIT SYMPHONY
CHOIR GIVES MESSIAH

Concerts and Recitals of Interest

Detroit, Mich., April 7.—Excellent soloists and superb work by the choir and orchestra made the performance of Handel's Messiah, given at Orchestra Hall, March 27, one of the notable events of the season. Sue Harvard, soprano; Nevada Van der Veer, contralto; Richard Crooks, tenor, and Frank Cuthbert, bass, comprised the quartet. Ossip Gabrilowitsch conducted and Charles Frederic Morse presided at the organ. At the close Victor Kolar was called to the stage to share in the applause, for it was due to his training that the choir gave so good an account of itself.

KREISLER IN RECITAL.

Tuesday, March 18, Fritz Kreisler gave a recital at Orchestra Hall to a capacity audience. There was the usual enthusiasm. Mr. Lamsen was an able accompanist.

SONATA RECITAL FOR TUESDAY MUSICAL.

Tuesday morning, March 25, Hugo Kortschak, violinist, and Francis Moore, pianist, gave a sonata recital for the Tuesday Musicales at Memorial Hall. The program consisted of sonatas by Beethoven, Brahms and Albert Stössel. Two movements of the Fauré sonata were given as encores. Excellent ensemble made the program an artistic delight long to be remembered.

LOCAL ARTISTS AT CIVIC LEAGUE CONCERT.

Tuesday evening, March 18, local artists chosen by the Civic League in a competitive audition were heard at the Arena Gardens. Stefan Kozakevich, Russian baritone, twenty-two years of age and a short time ago a worker in a Detroit factory, was heard in several groups of songs and aroused great enthusiasm. He displayed a voice of great promise and considerable musicianship. Vivian Jones, pianist, was another favorite with the audience, showing not only good pianistic ability but maturity beyond her years. Elizabeth Ball, also a young pianist, showed much promise. Two brief programs by the Marian Berdan Dancers completed the program.

RECITAL FOR THE JEWISH WOMEN'S CLUB.

Djina Ostrowska, harpist of the orchestra, and Madge Miller, contralto, gave a program for the Jewish Women's Club, Tuesday evening, March 18. Margaret Mannebach was the accompanist.

NEW AUDITORIUM OF WOMEN'S CITY CLUB OPENED.

Sunday evening, March 30, the new auditorium of the Women's City Club was opened to the public for the first time. The program was presented by the Detroit String Quartet and Ossip Gabrilowitsch. Mr. Miquelle was the cellist of the occasion. It was a brilliant concert.

JAN CHIAPUSSO PLAYS AT ARENA GARDENS.

Tuesday evening, March 25, Jan Chiapusso, pianist, gave a recital at Arena Gardens. Mr. Chiapusso, who lived here for a year, gave a taxing program and played it splendidly. His audience liked him immensely and he was generous in his encores. J. M. S.

A "City Ovation" for Cadman

A unique tribute was paid to Charles Wakefield Cadman by the musical interests of Los Angeles at the Philharmonic auditorium on March 25. It was designated as a "city ovation" and was a fitting honor to an American composer who has over three hundred published works to his credit. His works range from grand opera and classical compositions to the most simple teaching pieces for piano, and include song cycles, piano music of all grades, organ, violin

and cello numbers, part songs for mixed male and female voices, four grand operas, choral compositions and scores of beautiful songs.

The entire program given at this "city ovation" concert by distinguished artists was made up of Cadman works, and included a vocal quartet, trios for violin, cello and piano, songs, string quartets, male choruses and women's choruses.

The presence of Mrs. Edward A. MacDowell, widow of the famous composer, lent added interest to the event. She



CHARLES WAKEFIELD CADMAN

read a few of the numerous telegrams which had been received from prominent personages in this country and abroad who wished to pay tribute to Mr. Cadman on this occasion. There also were many letters and flowers from his legion of admirers.

To quote the Los Angeles Evening Herald: "If having one's songs cherished at every fireside in this and many others lands, and besides being a really great musician at heart, being also a person who is loved by every one he meets and being most worthy of it can be computed, then Cadman is one of the richest men in the world."

Simmons to Sing for Chaminade Club

William Simmons, baritone, has been engaged to sing with the Chaminade Club of Brooklyn at the Commodore Hotel, New York, on Saturday afternoon, May 3.

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E. ROBERT SCHMITZ

ERNESTO BERUMEN ON RELATIVITY AND THE FOURTH DIMENSION

(Continued from page 50)

records, which give accurate photographic reproductions of the artist's performance, would fail in the case of the 'magnetic' artist, because, of course, the magnetism could not be included in the paper or wax records.

"That is self evident," I agreed. "And since we know that the charm of performance is not lost in these reproductions we must conclude that the charm is actually something musical, a matter of dynamic nuance? It that your idea?"

"It is, and the question is: how is one to attain that goal? Why do so many people fail of its attainment?"

"Perhaps you can answer that?"

"Nothing to say" or "Something to say?"

"Yes," said Berumen, "I can, at least partially. And I think I can suggest a means of approach to the hidden formula for those who find it difficult to reach. It is all summed up in the familiar phrases: 'Nothing to say' or 'Something to say.' That begins with the composition. Some composers have much to say, some have little to say, some nothing at all. This is not a matter of technique. The technique may be perfect in each case, yet the music of one composer will be highly prized, will be found on every program, the music of the other will be worthless, never played, forgotten."

"That is clear enough, so far as it goes," I said. "But how does it apply to the interpretative artist?"

"But it is the same thing with him, surely!" asserted Berumen. "He, too, must have something to say. That is what interpretation means. And that, you see, can never be mechanical nor technical, any more than real feeling can be mechanical or technical. Nor can it be imitated."

"If you will think of it in terms of acting," he explained, "you will see better what I mean. The actor repeats words set down for him by another. He may have got, in a general way, his technique from another, the tradition of acting, imitation. But can he put the intense, thrilling depth of expression into his voice, into his spoken lines, unless he has, at some time, felt the sentiments he is trying to express? Could he possibly learn to imitate it?"

"No," I agreed, "I don't believe he could."

"But is it not the same thing in music?" asked Berumen. "If the composer must have the feelings to get his inspiration for the composition—and he certainly has—surely the player must possess the power within himself to conjure up the same feelings to interpret it properly—or perhaps some other suitable feelings, for people 'feel' music differently, and that is what makes sincere differences of interpretation."

INTERPRETATION CANNOT BE MECHANICAL

"But you think interpretation cannot be mechanical?" I asked.

"Think!" he exclaimed. "I know it cannot be mechanical. And I know more than that. I know that the success of an artist's interpretations will depend directly upon the color, or complexion, or whatever you call it, of his spiritual side. Artists, some of them, have no feeling; others have plenty of feeling but of the wrong kind. The only successful artists are those who have feeling of the right kind."

"Yes," I agreed. "But is there any way to get it?"

"Well, ask yourself," he said. "Some people have it all naturally, inborn, the result of heredity, of whatever may have happened, through the ages, to their ancestors. And they not only have it all—these fortunate ones—but it lies close to the surface, has never been repressed. Others have it, perhaps, but they also have the habit of repression. They find self-expression extremely difficult. They habitually hide their feelings. We can then cold. But, after all, theirs is not so difficult a problem. They have but to let go, to let themselves go, and their feeling—often it is of the finest, most refined sort—will impress itself upon their audiences and make their work worth while."

THE FEELINGS MUST BE AWAKENED IN SOME ARTISTS

"But the others, the many whose feelings are so deep buried, or so confused, that they are scarcely aware of them, or cannot rely upon them to give an intelligent interpretation to what they play—those people have a task before them."

Their feelings are not repressed, for repression is a conscious act, and one must be aware of feelings before suppressing them. No, their feelings are simply asleep.

"I cannot believe that there are musically endowed people who have no feeling. The very fact of musical talent seems to indicate a beauty-sense and a color-sense which must result from some subconscious feeling. But the feeling is unknown even to themselves. They will tell you they have never thought about it."

"And that is really the answer to the problem—begin to think about it or to occupy yourself with things that will reach down into the subconscious and awaken the feelings."

"What are those things?" I asked.

"Well, of course, all of the philosophies, the psychologies, the religions. The things that make one's thoughts search into one's soul. Emotional literature does not do that, but is purely superficial, external. The thoughts must dwell upon things of deeper import, things that reach far down below the surface impressions and stir those feelings that belong to the depths."

"It helps, sometimes, to play music that has a programmatic content, and this helps, too, to reach the imaginations of the public, especially if there are program notes such as I had on my program when I played Liszt's Dante sonata. That is a work that has been criticised for being too long and too difficult to understand. But my audience found it neither and expressed its approval by giving me nine recalls. Of course, it had the program notes—and so did I."

"How do you mean?"

"Why, the reading of Dante—and I went into it very carefully—could not fail to act as an inspiration. It stirs up the feelings and gives the player something definite, concrete to say, very different from the usual abstract interpretation of absolute music. There was the White Peacock of Griffes and the Dummy of Granados, both of them with a clear meaning and just to that extent the more inspiring not only to the player but also to the audience."

"But there is much feeling that is subjective, not in any way related to any program or story or picture, and the artist must learn not only to bring it forward from the subconscious mind but also to crystallize it in such a manner that it will not be one thing at one time and something different at another time. The interpretation of a piece must be just as definite when it is not program music as when it is program music."

FEELINGS CAN BE TRAINED AS THOUGHTS ARE TRAINED

"And that can only be attained by training the feelings just as the thoughts are trained. That, after all, is what music is for—to crystallize the emotions. Good music is never the result of wandering emotions, but comes from a certain fixed mood which the composer is able to sustain long enough to complete his work while under its spell. The interpreter must have the same power, the power of calling up the needed mood and of sustaining it."

"It is, you see, largely a matter of giving attention to the moods and feelings as one naturally gives attention to the thoughts. Musicians too often forget that feeling is just as much a matter of concrete fact as thought or action. There is far too much neglect of this branch of art. We are prone to leave feeling to nature to take care of, assuming that the mere contact with music will supply the education of the emotions as a side issue, a by-product. In a few cases it is so, but in the vast majority—as witness the failures—it is not. Let those whose work does not 'get over' take up seriously the subject of 'feeling culture!'"

F. P.

Leginska Takes Part in Ship's Concert

Ethel Leginska took part in a concert recently given on board the Aquitania for the benefit of British and American Seamen's Institutions. The homeward bound English pianist played Schubert's Marche Militaire, and the Daily Mail, Atlantic Edition, the ship's newspaper, commented: "The piece was greeted with terrific applause." The collection on behalf of Seamen's Charities amounted to well over one hundred and fifty pounds, according to the paper.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

HOW TO SPELL IT.

"In a novel that I was reading recently the author had much to say about music, musicians and composers. It seemed to me he did not know much about the subject, but when he alluded to one of the Russian composers, spelling him with an *e* instead of *i*, it seemed as if all this musical part might have been left out. Rubinstein is too well known to figure wrongly spelled. Why do authors try to write of things they know nothing about?"

The "musical" contributions to a novel are often very funny, showing such ignorance that one wonders why the subject is brought into such prominence. But there are so many instances of ignorance in novels, even on other subjects, that it is not strange that so high a class of art as music is not understood. Even those who attend concerts, recitals and symphony concerts do not always understand music; they go from a variety of motives, and allude to "Paddy-roose" perfectly satisfied with themselves. "Chopin" is another favorite pronunciation. Some novelists have such vivid imaginations that they possibly think they know and understand every art in the category. Perhaps the real musical novel has yet to be written.

POSITION IN MUSIC SCHOOL.

"I wish to get a position as a singing teacher next year in a music school, or some place where I could open a private studio, without too much competition. I want a place large enough where I could sing as soloist in church, recitals, etc. I have studied in New York, Boston and Baltimore, and feel that I am qualified to hold a responsible position. Can you tell me how I can get in touch with such a position? I am a constant reader of the Musical Courier, and enjoy it so much."

The International Musical and Educational Agency, Carnegie Hall, New York, advertises "Church, Concert and School Positions obtained" and The Interstate Teachers' Agency, Macbeth Building, New Orleans, La., has positions for teachers in schools and colleges, as stated in the MUSICAL COURIER under "Opportunities," issue of January 31. Also many musicians advertise personally, stating their requirements. The fact of your beginning so early in the present season to place yourself in a position is to your advantage, as the engagements for the coming autumn are made well in advance.

AGES.

"Can you tell me why it is that so many vocalists—and I am sorry to say most of them women—make such a mystery about their ages? It does not make them a day younger to give the wrong date of the year of birth, and usually when the singer tries to take off several years of age it is apt to make people believe there should be more added than are needed."

It does seem rather absurd, this falsifying of age, but it prevails in many other places besides among vocalists. Some people have a dread of growing old, and some—and this is particularly true of singers—fear that if their true age is known they will cease to be favorites with the public. Some singers at sixty are still appearing in public and pleasing their audiences, while there are some, many years younger, who should have retired several years ago. It is not the age, but the continuance of good work with the voice that matters. Great singers have often retired from the stage when in the height of their careers. Annie Louise Cary and Emma Eames being two Americans who did this, the former at forty and Mme. Eames at forty-two. But the custom of trying to disguise age is so old a one that probably it will continue in the future and flourish as in the past. There is a rather famous story of the French mother and daughter who had to testify in court in a case. The mother who was called first and asked her age, said twenty-eight; then came the daughter, who on being asked the same question, replied, "Twenty-five, just three years younger than dear Mamma."

Coates and Goossens Again for Rochester

Albert Coates concluded his season as conductor of the Rochester Philharmonic Orchestra, at the Eastman Theater, on April 9. An audience of 3,400 people turned out for his farewell concert and the stage was almost buried in floral gifts. At the conclusion of the concert, President Rush Rhees of the University of Rochester announced that Mr. Coates had been engaged for a similar season next year. He presented the conductor with a gold-mounted baton and voiced the appreciation of the community for the splendid work which Mr. Coates had accomplished in developing the country's newest symphony orchestra. Eugene Goossens has already been engaged for a short season beginning next October, so it is settled that the two British conductors will again guide the destinies of the Rochester Orchestra. Mr. and Mrs. Coates sailed for England on the Aquitania on April 16.

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WHERE THEY ARE TO BE

From April 24 to May 8

Althouse, Paul:
Philadelphia, Pa., May 1-2.
Hartford, Conn., May 6.

Arden, Cecil:
Richmond, Va., May 2.
Norfolk, Va., May 5.

Bibb, Kathleen Hart:
Greensboro, N. C., April 25-26.

Bryars, Mildred:
Cleveland, O., April 24, 26.
Radford, Va., April 28.
Jackson, Miss., May 1-2.
Spartanburg, May 8-9.

Burt, Raymond:
Paterson, N. J., May 2.

Cafarelli, Carmela:
Indianapolis, Ind., May 5.

Chamlee, Mario:
Sheridan, Wyo., April 25.

Coxe, Calvin:
Springfield, Mass., April 25.

Davis, Ernest:
Hays, Kans., May 4.
Iola, Kans., May 7.

De Horvath, Cecile:
Quincy, Ill., May 4.

Denishawn Dancers:
Kingston, Can., April 24.
Toronto, Can., April 25-26.
Albany, N. Y., April 28.
Utica, N. Y., April 29.
Morristown, N. J., April 30.
New Brunswick, N. J., May 1.
Asbury Park, N. J., May 2.
Trenton, N. J., May 3.

De Pachmann, Vladimir:
Springfield, Mass., April 26.

Ellerman, Amy:
Ithaca, N. Y., April 26.

Gabrilowitsch, Ossip:
Berkeley, Cal., April 25.
Portland, Ore., April 29.
Bellingham, Wash., May 1.
Seattle, Wash., May 4.
Vancouver, B. C., May 5.
Portland, Ore., May 7.

Gange, Fraser:
Washington, D. C., April 24.

Garrison, Mabel:
Saginaw, Mich., April 28.

Giannini, Dusolina:
Springfield, Mass., April 26.
Hagerstown, Md., May 2.
Syracuse, N. Y., May 7.

Gutman, Elizabeth:
Baltimore, Md., April 26.

Hayden, Ethyl:
Mankato, Wis., May 8.

Heifetz, Jascha:
New Haven, Conn., April 25.
Providence, R. I., April 29.

Hempel, Frieda:
Scranton, Pa., April 24.

Hess, Hans:
Manhattan, Kans., May 7-8.

Howe, Doris:
Ithaca, N. Y., April 25.

Howell, Dicie:
New Brunswick, N. J., Apr. 25.
St. Louis, Mo., April 28.

Hyde, Ora:
Syracuse, N. Y., April 26.

Jollif, Norman:
Cleveland, O., April 24, 26.
Fitchburg, Mass., April 30.
Hartsville, S. C., May 2.

Jones, Ethel:
Ashtabula, O., April 24.

Korb, May:
Bethlehem, Pa., April 24.

Kortschak, Hugo:
Dallas, Tex., April 24.
Waco, Tex., April 25.
Alpine, Tex., April 28.
El Paso, Tex., April 29.

Kremer, Isa:
Cincinnati, O., April 28.

Krueger, Emmy:
Philadelphia, Pa., May 2.

Langston, Marie Stone:
Caldale, Pa., April 24.
Shenandoah, Pa., April 25.

Levitzi, Mischa:
Emporia, Kans., April 30.
Newark, N. J., May 6.

Marsh, Lucy:
Ithaca, N. Y., April 26.

Martinelli, Giovanni:
Philadelphia, Pa., May 1-2.
Newark, N. J., May 5.

Mary Potter Company:
Boston, Mass., April 27.
Shelbourne, Mass., April 28.
Lynn, Mass., April 29.

Meisle, Kathryn:
Greensboro, N. C., April 24-25.
Guelph, Can., April 29.
Philadelphia, Pa., May 2.
Washington, D. C., May 6.

Mellish, Mary:
Ridgewood, N. J., April 25.

Metropolitan Opera Co.:
Atlanta, Ga., April 21-26.
Rochester, N. Y., May 5-6.

Minneapolis Orchestra:
Greensboro, N. C., April 24-25.
Columbia, S. C., April 26.
Charleston, S. C., April 27.
Macon, Ga., April 28.
Jacksonville, Fla., April 29.
Valdosta, Ga., April 30.
Aurora, Ala., May 1.
New Orleans, La., May 2.
Houston, Tex., May 3.
Austin, Tex., May 5.

Moore, Francis:
Dallas, Tex., April 24.
Waco, Tex., April 25.
Alpine, Tex., April 28.
El Paso, Tex., April 29.

Morgana, Nina:
Philadelphia, May 3.

Münz, Mieczyslaw:
Osaki, Japan, April 24.
Pekin, China, May 1-2.
Hong Kong, China, May 5-6.
Singapore, May 8-9.

Nevin, Olive:
Buffalo, N. Y., April 26.

Northrup, Margaret:
Springfield, Mass., April 25.
Rutherford, N. J., April 27.

O'Hara, Fiske:
Niagara Falls, April 27.
Hamilton, Can., April 29.
London, Can., May 1.
Toronto, Can., May 3.
Ottawa, Can., May 5-6.

Paderewski, Ignace:
Brooklyn, N. Y., May 4.

Patton, Fred:
Halifax, N. S., April 28-30.
Truro, N. S., May 1.
Greenwich, Conn., May 4.
Hartford, Conn., May 6.
Port Chester, N. Y., May 8.

Polah, Andre:
Ridgewood, N. J., May 2.

Ponselle, Rosa:
Philadelphia, Pa., May 1.

Powell, John:
Sharon, Pa., April 29.
Greensboro, N. C., May 1.
Farmville, Va., May 6.

Quine, John:
Ithaca, N. Y., April 26.

Roberts, Emma:
Indianapolis, Ind., May 5.

Rodgers, Ruth:
Pittsburgh, Pa., April 24.
Ithaca, N. Y., April 25-26.
Harrisburg, Pa., May 1-2.

Samaroff, Olga:
Jackson, Mich., April 24.
Toledo, O., April 30.
Philadelphia, Pa., May 3.

Sampaix, Leon:
Ithaca, N. Y., April 26.

Schofield, Edgar:
Baltimore, Md., April 29.

Schmitz, E. Robert:
Prague, Czech-Slovakia, April 26.

Vienna, Austria, April 28.

Smith, Ethelynde:
Cheney, Wash., April 28.
Nampa, Ida., April 30.
Boise, Ida., May 1.
Arco, Ida., May 5.
Butte, Mont., May 7.

Sparkes, Lenora:
Macon, Ga., April 28.
Jacksonville, Fla., April 29.
New Orleans, La., May 2.
Houston, Tex., May 3.
Austin, Tex., May 5.

Sundelius, Marie:
Jackson, Miss., May 1-2.

Tittman, Chas. Trowbridge:
Ithaca, N. Y., April 26.
Jackson, Miss., May 1-2.
Anderson, S. C., May 5.

Vreeland, Jeannette:
Cleveland, O., April 24, 26.
Troy, N. Y., April 30.
Ridgewood, N. J., May 2.

Wheeler, William:
Ithaca, N. Y., April 25.

Whitehill, Clarence:
Ithaca, N. Y., April 25.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, April 24
Michael Banner, violin recital, evening..... Aeolian Hall
Pawlawa, afternoon and evening..... Metropolitan Opera House

Friday, April 25
Godfrey Ludlow, violin recital, evening..... Aeolian Hall
Charles Leech Gulick, organ recital, afternoon..... Town Hall
Marian Anderson, song recital, evening..... Town Hall
Pawlawa, evening..... Metropolitan Opera House

Saturday, April 26
Frederick Bristol, piano recital, evening..... Rumford Hall
Pawlawa, afternoon and evening..... Metropolitan Opera House

Sunday, April 27
Louis J. Cornu's Junior Orchestra, afternoon..... Aeolian Hall
Jacques Goutmanovitch, violin recital, evening..... Aeolian Hall
Paterson Singing Society, afternoon..... Town Hall
Novello-Davies Artists' Choir, evening..... Town Hall
Trio Ragini of India, evening..... Booth Theater
Helen Osgood, dramatic and song recital, evening..... Princess Theater

Monday, April 28
Mathilde Harding, piano recital, evening..... Aeolian Hall
Drury High School Band, evening..... Town Hall
Pawlawa, evening..... Metropolitan Opera House

Tuesday, April 29
James Stanley and Carolyn Bassett, evening..... Carnegie Hall
Margaret Eldredge, piano recital, evening..... Aeolian Hall
American Orchestral Society, afternoon..... Town Hall
Leonida Coroni, song recital, evening..... Town Hall
Pawlawa, evening..... Metropolitan Opera House

Wednesday, April 30
Percy Grainger, orchestra and chorus, evening..... Carnegie Hall
Charlotte Harris, song recital, evening..... Aeolian Hall
Pawlawa, evening..... Metropolitan Opera House

Max Jacobs String Quartet Series

The Max Jacobs String Quartet has been giving splendid programs at Hunter College, New York, under the auspices of the Adolph Lewisohn Free Public Course in Chamber Music, these concerts taking place every Thursday evening from last September to June, under the direction of Dr. Henry T. Fleck; they have been well attended. Following is the program which was given on April 17: Quartet No. 1, op. 41, Schumann; Air, Bach; Intermezzo, Ivanoff, and Molly on the Shore, Grainger.

Raymond Burt in Paterson, N. J.

Raymond Burt is appearing in Paterson, N. J., on May 2 in School No. 6, for the Riverside Athletic Club. Among other numbers will be two old war-horses of his, so to speak, Rubinstein's staccato etude and Liszt's sixth rhapsody, both by request. Mr. Burt is well known in Paterson, having appeared there in eight consecutive seasons, this making the ninth. No doubt the S.R.O. sign will be needed as the house is practically all sold out.

The Cunningham Memorial Concert

Each year, at the hall of the Y. W. C. A., Lexington Avenue and Fifty-third Street, on the last Monday in April, the Cunningham Memorial Concert is given. Miss Cunningham left a sum of money, the interest of which is to provide this annual musical treat for the members and friends of the Y. W. C. A.

Joseph Regneas has often been called on to arrange these concerts and always from among the many splendid singers working with him has he presented a musical evening of unusual worth. Last year Reed Miller and Nevada Van der Veer were the singers chosen. At a previous concert Mr. Regneas arranged an abbreviated performance of Humperdinck's Haensel and Gretel. At another time the program included many numbers of ensembles with some twenty picked voices.

This year the concert takes place on the evening of Monday, April 28, and the artists are Alice Godillot, soprano, Charles Stratton, tenor, and Harry Oliver Hirt, pianist. No tickets of admission are required, but as the hall seats less than 1000 persons, early attendance is urged.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Owing to the enthusiasm and interest created through S. L. Rothafel's efforts in preparing a program for broadcasting from the Capitol Theater on Sunday evenings, many new ideas have been developed. Mr. Rothafel has created a new orchestra of twenty men, organized and under the direction of David Mendoza, conductor of the Capitol. The personnel of the orchestra includes the concertmaster and the first soloist of each choir in the big Capitol Grand Orchestra. It is Mr. Rothafel's intention to use this organization at each of his Sunday night concerts. Mr. Rothafel has met with such pronounced success that it is difficult to estimate just how far he will carry out his ideas of artistic entertainment.

Ernest R. Ball, having recently completed a vaudeville tour through Great Britain, is once more with the Keith-Orpheum circuit here, and at present he is playing on the Pacific Coast. Aside from the many new and pleasing numbers of his own composition, Mr. Ball is using a ballad written by his oldest son, Roland E., entitled "Won't You Come Back to Mother Machree?" The young man, from all reports, seems to be a "chip off the old block."

Versatile Eugene Lockhart has created another song which seems to be headed into the "hit" class. It is entitled "It's Home to Me." Recently Mr. Lockhart wrote the lyrics to that lovely art song, "The World Is Waiting for the Sunrise," and he has another number which will shortly be published by Sam Fox entitled "Moon Dream Shore." Mr. Lockhart is at present playing in one of the most successful dramas of the current season, "Sun Up." He created the part of the half-witted mountain boy and has shared honors with the author and Lucille LaVerne.

The Capitol Theater is celebrating Easter Week by presenting Lillian Gish's greatest photo drama, "The White Sister," and Mr. Rothafel has given the picture an appropriate musical background.

On Easter Sunday, at the Church of the Holy Trinity, Melchiorre Mauro-Cottone was represented on the elaborate music program by having his organ prelude, "Marcia Festiva," played.

MARK STRAND THEATER CELEBRATES ANNIVERSARY.

This week the Mark Strand Theater, on Broadway between Forty-seventh and Forty-eighth streets, is celebrating its tenth anniversary. This theater, when it was built, was the first large motion picture theater in New York City. The entire method of presenting a motion picture to the masses had its birth in this house. Carl Edouarde, who has continued as general musical director, was given charge of the orchestra. He gathered about him an orchestra of such proportions that musicians felt he was making a great mistake, feeling the masses would not care for an elaborate musical program. Mr. Edouarde continued in his belief, and it must be a satisfaction to him to realize that these first ideas have been enlarged and developed to the point where every big theater in the country now offers an elaborate musical program. The Strand has always been more like a neighborhood motion picture house than a Broadway theater. Its patronage is a steady, weekly audience, and if one is accustomed to going there regularly he recognizes familiar faces throughout the house. The Strand almost invariably has excellent pictures. And while the musical numbers which surround the feature are not always quite as artistic as are found in some of the other theaters, the Strand has specialized in the past month with dancers and is offering novelties that have created considerable attention. During the past year many well known singers have been employed, and they have added greatly to the artistic atmosphere of the programs. There have also been guest conductors, which fact has also greatly enhanced interest. The celebration is attracting the usual full house.

SUZAN CLOUGH TO LEAVE FOR EUROPE.

Suzan Clough, mezzo-soprano, who sang in the Riesenfeld theaters for a couple of seasons, where she won for herself many friends, will sail on May 10 to continue her studies in Europe under the direction of the well known New York teacher, Mme. Schoen-Rene. Miss Clough expects to be away for some months. Mme. Schoen-Rene is taking her direct to Berlin, where she expects to have daily lessons, aside from coaching and studying the languages. Much is expected from this young singer.

THE RIALTO.

Youth was well represented on the program at the Rialto last week, Jackie Coogan appearing in the feature picture, "A Boy of Flanders," and eight-year-old Raymond S. Baird, programmed as "The Little Sousa," appearing as guest conductor of the orchestra. Richard is said to read and transpose music at sight, play the saxophone, clarinet and piano, and to be the youngest member in the world of the American Federation of Musicians. He led the orchestra through the overture from "Orpheus of the Lower World," and did so with remarkable precision and understanding of the score. He conducted with vigor, and in the more lyric passages it was highly entertaining to see him coax and cajole the musicians into getting the effects he desired. At the performance on Wednesday evening the audience gave this youthful conductor an enthusiastic ovation.

Another novelty on the musical program was Riesenfeld's "Classical Jazz." The U. S. S. Rialto, and what with its whistles, foghorn, search light, etc., the number had a truly nautical flavor. An excellent idea of this selection is given in the synopsis, which is as follows: In dock, departing for sea, outward bound, the fog, the gale, calm sailing, homeward bound.

In the feature picture Jackie Coogan adds further laurels to his highly successful career. In this picture Jackie returns once more to rags, the form of attire so well associated with him. "A Boy of Flanders" is thoroughly interesting and entertaining, and Jackie is given plenty of opportunity to display pathos, whimsicality and also his irresistible smile. He has a splendid partner in Teddy, a remarkably intelligent dog. Other numbers on the program were the Rialto Magazine, a "Leather Pushers Comedy," "Girls Will Be Girls," and an organ solo, "The Palms," played by Alexander D. Richardson, a number in keeping with Holy Week.

THE STRAND.

"The Enchanted Cottage," starring Richard Barthelmess supported by May McAvoy, was the feature picture at the Strand last week. It is a picture very different from any-

thing heretofore shown and contains a moral well worth considering. The story revolves around Oliver Bashforth, broken in body and mind through the grilling experiences of the war, and Laura Pennington, a plain and ugly girl with a kind sympathetic nature. Love naturally comes to these two. He then sees her not the girl with the protruding teeth and the crooked nose but a young woman made beautiful by her tenderness and complete understanding of his needs, and she sees him not crippled and distorted and broken in spirit but a handsome and strong man. The moral is that where there is an understanding heart one judges not by external appearances but by the true worth of the inner soul qualities.

One of the interesting numbers on the musical program was Louis Dornay, who was heard in the tenor aria from "Pagliacci." He was in the costume of Canio and put much emotional feeling into his singing.

THE RIVOLI.

The Rivoli Concert Orchestra opened the program at this theater last week with a very good performance of Von Suppe's "Jolly Robbers" overture. Michael Rosenker, concertmaster of the orchestra, then appeared before an attractive stage setting and played Wieniawski's popular "Souvenir de Moscow." Right here let it be said that Managing Director Riesenfeld, if he is responsible, not alone showed good judgment but also set an excellent example in featuring one of his own men in such a way. Mr. Rosenker fairly fascinated his listeners with his beautiful playing and well deserved the enthusiastic applause accorded him.

The feature picture showed Thomas Meighan in "The Confidence Man," after which came a dance divertissement by Edna Maud, and an Aesop Fable, "Homeless Pups."

THE CAPITOL.

The big event at this theater last week was Mr. Rothafel's Impressions of the famous Gilbert and Sullivan operetta, "The Mikado." Besides the Grand Capitol Orchestra, the ballet corps, Doris Niles (who offered a special dance) and the entire Capitol ensemble, Mr. Rothafel also engaged Frank Moulan to sing his familiar role of Ko-Ko. The operetta was given a brilliant setting and equally effective costuming. The principal arias and ensemble numbers of this popular operetta were included in this version. The time of performance was about thirty minutes. From the enthusiasm it would indicate that the Capitol audiences are quite ready and willing to have these revivals.

The Capitol Orchestra, with Pietro Capodiferro as solo cornetist, rendered "The Palms" as the opening musical number, and, after the feature, Mlle. Gambarelli danced an effective number. The feature picture needed all of the lavish and colorful background which Mr. Rothafel gave it, for in itself it was mighty poor stuff. Nellie, the Beautiful Cloak Model, a film founded on Owen Davis' famous play, was anything but feature material, even though the cast contained many well known actors and actresses. This week "The White Sister," considered Lillian Gish's greatest film, is being shown.

MAY JOHNSON.

Fay Foster Presents Oriental Program

On Saturday night and Sunday afternoon, April 5 and 6, Fay Foster entertained her friends in an unusual and delightful manner. It was known that the programs were to be East Indian, and as the guests entered Miss Foster's artistic studio, the perfume of Sandalwood incense prepared the mind for the treat in store. The room was darkened, and the stage decorated with panels of India silk.

Miss Foster opened the program by reciting two poems of Tagore to music she herself had composed. She wore a very becoming East Indian costume of black and gold. With perfect purity of tone and clearness of articulation, the beautiful poems were given to the audience, whose appreciation was shown in prolonged applause. Howard Applegate sang "At the Well (Hageman)," "Bird of the Wilderness (Horsman)" and "Do Not Go, My Love (Hageman)." He has a splendid baritone voice, which he uses skillfully. He is a pupil of Miss Foster, under whose careful guidance his voice and musicianship have been developed to a high point.

The closing number, called "An Oriental Fantasy," was a skillful combination of several Tagore poems, arranged by Miss Foster to form a short story, and set to music by Granville Bantock. Lou Stowe, in a costume of blue and gold, impersonated a woman who, no longer the favorite of the Rajah, endeavors to end her life by inducing a pet serpent to strike her with his fangs. The Rajah, however, seeing this, is moved by her devotion and restores her to favor. Miss Stowe always gives pleasure by her impersonations, and on this occasion was unusually successful. At the close of the entertainment, Prince Rashid, of India, who was guest of honor, expressed himself as delighted with Miss Foster's success in creating a true Oriental atmosphere.

On Sunday afternoon, Khaldah, well known as a mind reader, gave interesting demonstrations of his peculiar gift. The whole entertainment was unusual and fascinating by its novelty. The guest of honor was Prince Rashid of India. Other guests included Mr. and Mrs. Frederic Haywood, Mr. and Mrs. Henry Holden Huss, Mr. and Mrs. Joseph Regnais, Mr. and Mrs. Edwin Hughes, Mr. and Mrs. Dudley Buck, Mr. and Mrs. Severo Mallett-Prevost, Mr. and Mrs. W. L. Coghill, Mr. and Mrs. G. F. Granberry, Mrs. Anna Ziegler, Annie Louise David, Louise Vermont, Thel Burnham, Dr. Caster Cole and Carl Hahn.

Etta Hamilton Morris' Pupils in Recital

An interesting recital was given in the Wurlitzer Auditorium, New York, on March 22, by Laura Consaul Ross, contralto, and Mathilda Crisson, soprano, both artist pupils of Etta Hamilton Morris.

Mrs. Ross sang "Oh! Love of Thy Might, Saint-Saëns," with authority and finish, displaying a rich contralto voice of beautiful quality and range. She also sang the negro spiritual, "Golden Crown." Mrs. Crisson has a lovely lyric soprano voice, and sings with taste and expression. Her singing of "Visi d'Arte" from "Tosca" and "The Blackbird's Song" by Cyril Scott were effective. The two singers rendered Hildach's "The Passage Birds' Farewell," and the "Eternal Power from Rossini's Stabat Mater" with excellent blend of tone and musicianly feeling. Alice McNeill was the accompanist.

Other recent engagements for Laura Consaul Ross included Aeolian Hall, March 19, and the Rainy Day Club, April 2. Mrs. Crisson and Mrs. Ross have both been engaged as soloists at the First Presbyterian Church, Jamaica, L. I.

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WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Marie Sundelius, Soprano, March 16

Herald
Mme. Sundelius' delivery gave much pleasure. Her voice, clear in quality, she managed well and she sang with good style. Her singing of the old airs was admirable. . . . In such lyrics as Schumann's "Mondnacht," which she repeated, her work was generally excellent.

Evening World
Miss Sundelius' singing was thoroughly artistic and enjoyable. Her high, clear and sure soprano voice found no technical difficulties in her various groups of songs, which she managed with easy and polished style.

Suzanne France, Soprano, March 16

Herald
She imparted an unusual degree of color and nuance to her delivery.

Erika Morini, Violinist, March 16

Times
She turned to the too familiar Chaconne of Bach, and in it gave additional evidence of the soundness and brilliancy of her equipment as a musician.

World
Her intonation was perfect, her tone beautiful and ample in size, and her style invariably marked by intelligence and a healthy freedom from sentimentality.

Mail
She showed qualities as a skilled executant.

Victoria Boshko, Pianist, March 17

Sun
Her playing has sentiment, and the qualities that are needed in interpreting music depicting the gentler emotions.

Bachaus, Pianist, March 18

World
When Mr. Bachaus . . . paused after the second movement of the Beethoven opus 109 sonata, his hearers, instead of breaking into applause, waited in silence for the next movement to begin, which is a striking comment both upon Mr. Bachaus' playing and the sort of audience he draws. . . . In his work last night there was a bigness of vision and a quiet intensity of feeling uncommon even in this season, so rich in pianistic marvels. . . . The silence with which his hearers greeted the conclusion of the shorter pieces were curiously eloquent—the silence of an audience too intensely interested and often too much moved, to bother with handclapping.

Herald-Tribune
Eloquently dramatic and nobly rhapsodic as Mr. Bachaus played it [Chopin fantasia]; for he is too fine and sound and masculine an artist to have sentimentalized it.

Mail
She was uneven in her production of tone, uncertain as to pitch, and monotonous in her lack of vocal coloring. There could be no doubt as to the earnestness of her singing, but it was defective in style as well as technique. For one thing she dragged the tempo persistently and exasperatingly. Never before did Schumann's "Mondnacht" seem so long, and as if that were not enough, she quite unnecessarily repeated it.

Evening World
She has a definite aim in all her songs that she does not always attain, due to her inability to color her tones or vary her singing style.

Journal
She appears to lack musical knowledge, and no amount of intuition or "temperament" will supply that.

Evening World
There were occasionally outcroppings of false intonations.

Journal
A big but coarse tone.

Herald
There was altogether too much slovenly fingering and no small measure of slap dash playing which betrayed a proud disregard of the refinements of the violinist's art.

Post
It was a program that exhibited virtuosity rather than feeling, or so Miss Boshko interpreted it.

Journal
Mr. Bachaus is not the kind of pianist to hold one much longer than necessary, anyhow. The Beethoven sonata and the F minor fantasia of Chopin seemed to furnish fair enough examples of his playing. Both lacked force, real power, and Chopin, at least, was fearfully sentimentalized.

GOTHAM GOSSIP

DICKINSON PLAYS IN ALBANY.

Clarence Dickinson played his Storm King symphony for organ recently on the new Casavant organ in the First Presbyterian Church of Albany, N. Y. Of his recital the Albany Journal said in part: "His is the playing of a poet and a scholar—the rarest combination in the world of art—and it may safely be said that no more graceful, sincere, and moving playing has been heard in this city than that which held the unwavering attention of the audience last night. Fine performances have been heard before of Liszt's great Fugue on the name of Bach, but never one so deeply tragic. Dr. Dickinson makes of what is usually a prodigious show-piece a poignant reverie on Genius and Death. . . . To most of the audience the high point of the evening was reached in the performance of the five movements of Dr. Dickinson's Storm King symphony, surely the finest work for organ written by an American filled with an astonishing variety of picturesque moods set forth in themes of winning beauty. In particular the noble prelude, the humorous scherzo, and the placid intermezzo had a charm that MacDowell might have been proud to evoke."

LAURIE MERRILL BEGINS BOARD OF EDUCATION LECTURE-RECITALS.

Laurie Merrill gave her first lecture-recital, on Spanish Songs at Public School 46, 196th Street, The Bronx, April 16. Her always pleasing personality and lovely voice were notable factors in this program, many of her songs being those she had sung in Cuba last February; the effect is further heightened by her brilliant Spanish costume, including the large comb and vari-colored shawl. Miss Merrill has other engagements in this course.

Another novelty was that of April 13, when the Russian National Choir, directed by Constantin Buketoff, was heard at Washington Irving High School; also the lecture-recital, Russian Folk Songs and Gypsy Ballads, by Savellie Walevitch, at Public School 30, and a lecture on Aerial Navigation, by Augustus Post, who is a well known member and singer of the Grand Opera Society of New York. Concerts and lecture-recitals were also given by Bertha Van Vliet, Charles D. Isaacson, Frederick N. Tracy, and others.

BLIND INSTITUTE ANNIVERSARY EXERCISES.

At the New York Institute for the Education for the Blind, anniversary exercises were held on April 10, when organ, piano, and choral music was given by the students, the soloists being Stanley Wartenberg, Bessie Gottreich, William Schroeder and Florence Quinn. Choral numbers included Song of the Vikings (Fanning), Farewell to the Forest (Mendelssohn), and there were also demonstrations

in typing, mental arithmetic, manual training, dancing, etc. The school is now ninety-three years old, and has done splendid work for the unfortunate blind.

OLMSTED STUDIO MUSICALE.

The studio of Robert E. S. Olmsted was crowded to capacity on March 30, when Ruth Chandler May, pupil of Mr. Olmsted, gave a song recital. She has a brilliant dramatic soprano voice, and showed a great deal of breadth and versatility. Her diction is remarkably clear, especially in the German songs. In Bouval's Les Nuages she displayed an unusual power of insight and dramatic expression. West Wind, one of Mr. Olmsted's compositions, brought out a dashing, breezy style that completely won her hearers. Dorothy Bedford accompanied with skill, and contributed the impromptu in F sharp (Chopin) as an agreeable solo number.

DIAZ AND ROESSLER AT MUSIC STUDENTS' LEAGUE.

Sunday, April 6, the Music Students' League held its third annual meeting at the Musicians' Club, 173 Madison avenue, opened with the yearly election of officers. J. Fletcher Shera presided. All the officers were unanimously re-elected, viz., J. Fletcher Shera, president; Dr. Eugene A. Noble, vice-president; Lorraine Sisson, student, vice-president; Helen Fountain, treasurer; Florence Mendelson, corresponding secretary; Viola Sherer, recording secretary.

A musical program of operatic arias and songs in French, German and English was given by Mr. Diaz and Mme. Roessler, with Estelle Liebling at the piano. The selections were received with the greatest enthusiasm and appreciation by the audience, which filled the rooms to overflowing. The meeting was closed with a speech by Mr. Shera, who expressed the appreciation of the members for the privilege of hearing such distinguished artists in an intimate recital.

FLORENCE MCGUINNESS IN NEW YORK DEBUT.

A spring concert debut which promises to be of unusual interest will be that of Florence McGuinness, young Irish coloratura soprano, who will make her first New York appearance at the National Theater, April 27, assisted by Ellery Williams, flutist, and Beatrice Weller, harpist. Miss McGuinness, a native of Worcester, Mass., has been principal singer at St. Bernard's Catholic Church in that city and is a pupil of Arthur Hubbard of Boston, the teacher of Charles Hackett, Arthur Hackett and Roland Hayes. The young soprano has a voice of great range and flexibility, but does not confine herself to florid arias; she specializes in Irish ballads.

Klibansky Pupils Sing

Artists from the Klibansky Studio gave a successful recital at the Y. M. C. A., 23rd Street Branch, New York, April 11, at which the following singers appeared: Alveda Lofgren, A. Marentze Nielsen, Cyril Pitts and Louis Hann; Louise Smith was the able accompanist. Alveda Lofgren sang with success before the Woman's Club in East Orange, N. J., on April 11, and for the Emerson School of Oratory at the Hotel McAlpin, April 12.

Mr. Klibansky will give another pupils' recital April 25 at the Chatterton Hill Church, White Plains, N. Y.; May 4 at the American Institute of Applied Music, New York

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SAENGER MAKES ADDRESS

(Continued from page 47)

be added thousands of those who go to other cities. To these young students, many of them making great sacrifices to get this finishing which the city teacher or school is supposed to give, what happens after the diploma is awarded and the artist is pronounced ready? They make application to managers and clubs for a hearing at a small fee to gain experience, which is a necessary part of their future development. They are told they have no box-office value, consequently cannot even get a foothold. Their money is all gone and they are broken in spirit. There is no avenue through which to gain experience, which is equally as important as technique. Now I say it with emphasis, and I believe that fathers and mothers of the talented students of this country will approve of what I am going to say—that is, "If we do not find a way to make practical the output of the thousands of teachers and schools in this country, we had better direct the talents of the young people into some channel in which they can at least earn a livelihood. If these students are working for cultural advantages alone, all well and good, but if they wish to enter the profession, then there must be provided for them the opportunity."

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Knowles Praises Stickles' Song

"I am using your song, The Wage of the Fighting Men, everywhere. It invariably arouses the keenest interest and intelligent praise. It is a magnificent and unique song." Almon Knowles, the well-known baritone, sent this message to William Stickles, the composer, together with a letter of enthusiastic praise after using The Wage of the Fighting Men as the feature number on all of his programs during the past winter season. It will be recalled that this song was reviewed in THE MUSICAL COURIER some months ago, and at the time it was strongly recommended to teachers of male voices. The review stated that the song brought back memories of David Bispham and Danny Deever and the hope was expressed that some fine baritone voice would soon give the public the opportunity to hear The Wage of the Fighting Men. It is gratifying, therefore, to find that these expressions have been substantially borne out by Mr. Knowles' report of his enthusiastic receptions.

Mme. Loisa Patterson Downs Gives Recital

Loisa Patterson Downs gave a recital at the Highland Park Club, Cincinnati, on April 13. This was Mme. Patterson's first appearance on the recital platform since her marriage, not quite a year ago, to Frederick Downs, promi-

nent business man of Cincinnati. Mme. Patterson's program was interesting, and the audience greeted her with enthusiasm. Her encores included many well known numbers, among them Brown Bird Singing and Chansonette. It is understood that Mme. Patterson will fill many recital dates next year.

Rosemary Finckel Wins Large Audience

Rosemary Finckel, a thirteen-year-old pianist from Washington, and a pupil of Felian Garzia, played to an audience that filled Carnegie Chamber Music Hall on April 13, and won the hearts of all with her unusual talent. With the



ROSEMARY FINCKEL

assurance and poise of a mature artist she rendered the following program: Solfeggietto, fugue in C minor and bouree in B minor, Bach; sonata, A flat, op. 26, Beethoven; Hark! Hark! the Lark, Schubert-Liszt; prelude in C minor and nocturne in B, Chopin; prelude in G minor, Rachmaninoff; La fille aux Cheveux de lin and Serenade of the Doll, Debussy, and the first part of the Mendelssohn G minor concerto.

This young artist revealed not only admirable technical skill but also power of interpretation and expression far beyond her years. She has a firm, sympathetic tone, evenness and accuracy, considerable power and good command of dynamics. While there was clarity and precision in the Bach, eloquence in the Beethoven, brilliance and delicacy in the Schubert-Liszt numbers, there was poetic feeling in the Debussy; she being versatile in adapting herself to various styles. But in whatever she plays there is evident genuine musical instinct, artistic feeling, a keen sense of rhythm, and commendable freedom of style. The first movement of the Mendelssohn G minor concerto was excellently performed, with Felian Garzia at the second piano, who must have felt proud indeed of his little artist pupil.

The audience manifested in enthusiastic applause its appreciation of Miss Finckel's talent.

Mrs. Millis Teaches Mana-Zucca Works

The well known piano teacher, Mrs. Millis, of Evansville, Ind., is a great enthusiast of Mana-Zucca's compositions, and all her pupils are playing this composer's works. Two of her advanced pupils, who will give re-

citals shortly, will include Mana-Zucca's Bolero de Concert, Valse Brillante and Fugato Humoresque on their programs.

American Section of I. S. C. M. Elects Officers

At the duly called annual meeting of the United States Section of the International Society for Contemporary Music on April 13 the following board of directors was elected: Carl Engle, Edward Burlingame Hill, John Alden Carpenter, Mrs. Arthur M. Reis, Augusta Cottlow, William B. Tuthill, Albert Stoessel, Carlos Salzedo, Emerson Whitthorne, Frank Patterson and Leo Sowerby. This new board met on April 21 and elected Emerson Whitthorne president of the United States Section; Frank Patterson was elected vice-president, and William B. Tuthill was re-elected secretary and treasurer. Mr. Whitthorne, the new president, is one of the American musicians whose work has been played at the Salzburg Festival.

Pettis to Carry American Music to Europe

Ashley Pettis, American pianist, who most successfully toured the United States with an all-American program this season, leaves shortly for a tour of Germany, France and England, returning early in October for a transcontinental tour under the Concert Management Arthur Judson. Mr. Pettis will include an American group on all programs while playing in Europe, and will offer the MacDowell concerto in D minor with orchestra, as well as the Chadwick piano quintet. His bookings to date in Europe number eighteen engagements.

Manén Wins Emporia Audience

Manén played at the Kansas State Teachers' College, Emporia, Kans., on February 7, following which the Emporia Daily Gazette (February 8) stated: "Like the piper years ago in Hamelin town, Manén, with the charm of his music, leads his hearers with him along a magic road, a road different for each listener, a road peopled with his own dreams, a road whose beginning is hidden in each human heart and leading to the land of heart's desire. Manén's technic is remarkable. His double harmonics were unbelievably beautiful. The nocturnes were as beautifully executed as anything ever heard in Emporia."

A Musical Train Load

Aboard the 12:10 p. m. train, April 16, on the Pennsylvania Railroad, and bound for Washington to attend the Senate hearing relating to the protest against free radio use of copyrighted music, the MUSICAL COURIER reporter espied Jerome Kern, Irving Berlin, Werner Janssen, John Philip Sousa, Otto Harbach, Mr. Dreyfuss (of T. B. Harms Co.), Ted Moore (of Leo Feist, Inc.), Charles K. Harris, Victor Herbert, Oley Speaks, Gene Buck, and other noted composers, librettists, and publishers.

Zoller and Cochems to Hold Summer Classes

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